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CITY on a HILL

University of California, Santa Cruz—17 November 1983—Volume 17, Issue 9



BREAKING THE SILENCE

Speaking About Child Sexual Abuse

"The next rape occurred when I was thirteen. This time my father caught me alone in the empty house and made a straightforward business deal: Unless I cooperated, he would rape my five-year-old sister."

review interview on page nineteen

STAFF

"Best All-Around Student Newspaper in the Western US"—Sigma Delta Chi, 1983

"The Best Weekly in the State"—California Intercollegiate Press Association, 1982

Gold Medalist—Columbia Scholastic Press Association, 1982

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"The people must have something good to read on a Sunday."
—The Clash

"A city that is set upon a hill cannot be hid."
—St. Matthew

NEWS *on the* MARCH

FROM THE US WITH LOVE: In an apparent attempt to catch anti-nuclear activists off-guard, the US on Monday delivered the first of the 160 cruise missiles scheduled to be stationed in Britain. The delivery was a day earlier than had been forecast by the British press.

Evidently the surprise worked; only a few of the activists camped around Greenham Common, a Royal Air Force base an hour's drive from London, spotted the missiles arriving through the chain-link fence that surrounds the base.

The cruise missile, which resembles a flying torpedo, is a pilotless missile with a striking range of 1,500 miles. Each missile, when activated, will be equipped with a Tomahawk warhead that is 16 times more powerful than the bomb that devastated Hiroshima.

ENGINEERING AN INVASION: A top Defense Department official said the US will send as many as 1,000 combat engineers to Costa Rica for projects such as road-building. Needless to say, most, if not all, the engineers will work along the Nicaraguan border.

Undersecretary of Defense Fred Ikle said that the dispatch of combat engineers would be the first such joint exercise in Costa Rica. Their presence will boost the number of US military personnel inside Costa Rica and Honduras to 5,000.

NO AMMENDS FOR THE ERA: The House defeated a resolution for the reintroduction of the Equal Rights Amendment. Several members of Congress who were counted on for supporting the resolution defected because they preferred that the amendment would carry provisions restricting abortion rights and the military draft of women.

The fact that Tip O'Neill pushed the vote on the amendment through with only a 40-minute discussion was said to offend many Democrats and Republicans to turn their votes against equal rights for women. The resolution received six votes less than the required two-thirds majority (278-147).

Democrats and women's groups are expected to target those who voted against this ERA next year's campaign. Kathy Wilson, chairperson of the National Women's Political Caucus, commented, "We now know the truth about our representatives' commitment to equality, and those who voted against us will soon learn the consequences of the gender gap."

NEW AIDS TEST: A test for a type of pneumonia associated with Acquired Immune Deficiency Syndrome (AIDS) has been developed by a doctor at the University of Tennessee.

Ciston Technology, a San Francisco firm, signed an agreement that provides $210,000 over three years to the University's Center for the Health Sciences for production development.

Dr. Linda Pifer discovered the test for pneumocystis carinii pneumonia, a parasitic infection that kills AIDS victims. The test can identify the pneumonia in blood samples before AIDS is detected.

Pifer's test is the only one for the fatal disease that does not require surgery and other invasive procedures. It may also be used to screen potential AIDS victims at blood banks.

FOAT FREE: Feminist leader Ginny Foat was found innocent late Wednesday in what turned out to be a very quick trial. Foat had been charged with the 1965 murder of Argentine Businessperson Moises Chayo.

The trial began just last week, with the defense convincingly arguing that Foat was the long-suffering victim of a vengeful ex-husband who beat her for the five years they were married. John Sidote testified that he and Foat killed Chayo in the course of robbing him.

The jury's verdict came as no surprise because the trial came down to a credibility contest between Sidote and Foat. Sidote is currently serving a 25-year manslaughter sentence in Nevada for another crime. He was guaranteed immunity from prosecution in the Chayo case for testifying against Foat. During the trial Sidote revealed that he beat Foat, and that he sold his side of the real-life murder story for several thousand dollars.

THE TIES THAT BIND: CIA Director William Casey had a financial interest in several companies which did business with the CIA when he decided to put his holdings in a blind trust last July. A number of the investments were made after Casey became director of the agency, according to CIA records produced by a lawsuit under the Freedom of Information Act.

The heavily censored records show that "a small number of companies" in Casey's portfolio hold classified CIA contracts and another "small number" hold unclassified contracts, according to a CIA spokesperson.

Under the blind trust system, the deputy CIA director and other senior officials are furnished with a current list of Casey's holdings and are required to watch for any agency matter that might affect financial interests of companies on the list.

Only once, it appears, was the system "triggered," requiring Casey to sell stock so he could participate in a CIA decision concerning the company involved, which reportedly was IBM.

California Senator Alan Cranston says "Casey is a James Watt in sheep's clothing," and vows to vote against his approval in the Senate.

OAS-HEAD OUT: In a resignation speech Monday night, Alejandro Orfila, Secretary General of the Organization of American States (OAS), criticized the US for invading Grenada. He complained that the OAS had been ignored in the turmoil over Central America, and accused Washington of adopting an attitude of "confident neglect" toward Latin America.

J. William Middendorf II, the US ambassador to the OAS, said that Orfila did not resign because of those problems. Instead, he suggested Orfila resigned because he wishes to secure a government post in his native country of Argentina with the new civilian administration of President-elect Raul Alfonsin.

At the same meeting US Deputy Secretary of State Kenneth Dam sought to downplay speculation that the US is planning military action against the Sandinista government of Nicaragua.



The Evolution of US Foreign Policy

No Sympathy for the Devil

by Robin Lovell

Photo by MICHAEL KAY



Anti-nuclear protestors occupied the Santa Cruz PG&E office during a protest last week

Two years ago, amid a massive anti-nuclear demonstration, a design flaw was discovered at the Diablo Canyon Nuclear Power Plant, forcing the Nuclear Regulatory Commission (NRC) to suspend PG&E's testing license for the facility. PG&E closed the plant indefinitely and many anti-nuclear activists, feeling victorious, directed their energies elsewhere. A recent NRC decision, however, has rekindled opposition to the San Luis Obispo plant.

On Tuesday, November 2, the NRC voted 4-0 to allow "low-power fueling" of the plant. The NRC reached this decision, despite the fact that its Atomic Energy Safety Appeals Board is still conducting Design Quality Assurance (DQA) hearings on the reactor.

"What this amounts to," said Manny Mansbach, an anti-nuclear activist, "is the NRC giving PG&E what they want, while trying at the same time to maintain credibility as far as making the public think a thorough investigation has occurred."

Mothers for Peace, a San Luis Obispo-based group opposed to the reactor, is fighting the legal battle against PG&E. Because the NRC refused to yield to their request that no permits be issued prior to the completion of the safety hearings, Mothers for Peace presented their case to the Federal Court of Appeals in Washington DC.

On Friday, November 11, a day when courts thoughout the nation were closed in honor of Veterans' Day, Judges Skelly Wright and Harry Wright issued a temporary injunction prohibiting the fuel loading. Nancy Culvert, spokesperson for Mothers for Peace, said "We feel they (the Appellate Court) think this is a significant case" due to the prompt attention it was given in court. "I'm really elated" was the response of June Von Ruden, another member of the organization.

PG&E spokesperson Dick Davin, however, described the court order as a disappointment but not a defeat, claiming the delay could be for as short as a few days.

Loading of the fuel was scheduled to take place last weekend, but pending completion of the federal hearings, PG&E can proceed no further. If the Mothers for Peace have their way, no decision on fueling or operation will be allowed until the DQA hearings are complete. Mothers are testifying at the hearings in San Luis Obispo, claiming that the plant is not suitable for operation. The hearings have been in progress since Halloween and, according to Von Ruden, they are expected to last at least through Thanksgiving.

The main concern of the Diablo plant opponents, including Mothers for Peace, is whether the project could withstand the damage that would result if a major earthquake developed along the Hosgri fault, two and one half miles away from the plant. In 1981, just prior to scheduled fuel loading, a design engineer working for PG&E discovered that improper blueprints had been used in designing and installing safety supports. Since then, PG&E has spent $220 million on physical alterations of safety equipment. The DQA hearings are being conducted to evaluate the safety revisions made by PG&E. Most opponents, however, believe that the earthquake danger is a permanent safety hazard, and the plant should not be allowed to operate.

Another major concern of opponents is simply the poor construction of the plant. On the evening of November 7, 20,000 gallons of water flooded the auxiliary building at Diablo. A second valve, designed as a back-up safety measure, was installed improperly and wouldn't close. The holding tank where the water flowed from contained 427,000 gallons of water. NRC inspector Marvin Mendonca told the San Luis Obispo *Telegram Tribune* that the spill "didn't do any damage, but raised questions about the adequacy of valve maintenance and qualifications at the plant."

Local protests have already taken place in Santa Cruz over possible fueling of the plant. On November 8, while the NRC held their meeting, about 50 anti-nuclear activists occupied PG&E's downtown office. The purpose of the demonstration, according to local activist Kayla Starr, was to "draw attention to the fact that PG&E is attempting to proceed with getting Diablo on line without completing the safety hearings" and "to create dialogue between the employees and us [demonstrators]."

A larger-scale protest has been in the making since the summer of 1982, when the Abalone Alliance began organizing the "People's Emergency Response Plan." According to Mansbach, this action will begin when PG&E is granted a go-ahead for fueling the plant. A meeting scheduled for last Saturday to trigger the protest was cancelled when the temporary stay-order was issued.

The planned demonstration includes direct action and civil disobedience, as well as legal action. Demonstrators are expected to blockade traffic at the main gate, hike in overland to occupy PG&E property, hand out leaflets, and make a general impact on the area. According to Mansbach, the purpose will be to "really make our presence known around San Luis Obispo County."

Armed guards and sentry dogs are already patrolling the plant, and officials say they are "ready" for any attempted disruption.

If all goes well for PG&E and the injunction is lifted this week, fueling could begin as early as next week. This job generally takes about ten days. The plant would then conduct cold-water testing, with no fission reactions occurring. Once PG&E is issued a license to operate, another 60 days are needed to heat up the fuel. At this point, fission begins to take place, and radioactive materials are permanently established inside the reactor.

In the event of an emergency or flaw in the cooling system, opponents say it would be impossible to thoroughly shut the plant down. Although energy production can be halted, residual radioactivity within the core of the reactor remains hot enough to cause a meltdown.

In the face of these fears, activists such as Mothers for Peace and the Abalone Alliance are determined to prevent Diablo Canyon from going on-line before it is sufficiently proven safe to the people of California.



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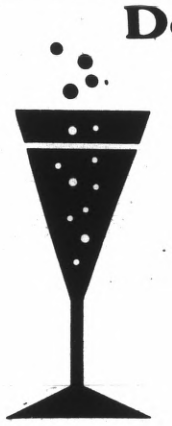
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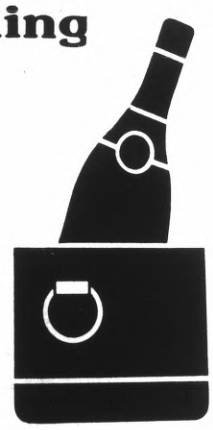
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Sexual Harassment at UCSC

A Peculiar Situation

by Nancy Struys

UCSC is in a "peculiar situation" now regarding cases of sexual harassment, says Chancellor Robert Sinshiemer. UCSC has been waiting for more than two years for the UC Systemwide administration to produce a uniform set of guidelines delineating sexual harassment policy and procedure. Without Systemwide guidelines, Sinsheimer says that UCSC has to "attack the problem of revising our present guidelines."

According to Gillian Greensite, a member of last year's Sexual Harassment Committe, dealing with sexual harassment "is an educational problem. We haven't done enough as a campus community to educate people to raise questions and have dialogue around issues of sexual harassment.; The problem, said Greensite, is a "social definition of sexual harassment." What for some men is believed to be "normal behavior" is from "the woman's point of view, a source of frustration."

Sexual harassment is illegal, but Greensite said that most women will put up with it so they won't hurt the person who is harassing them. "There are legal consequences for doing *it*, but no one is quite sure what *it* is," she said. "The legal system has jumped ahead of people's consciousness of sexual harassment."

Last winter quarter the UCSC campus was polarized over the issue. The Chancellor's Committee on Sexual Harassment, appointed by Sinsheimer in 1980, was created to decide which cases warranted informal investigation and mediation and which demanded formal treatment. The committee wrote UCSC's definition of sexual harassment, a proposed code of conduct, and procedures to follow in cases of sexual harassment. These guidelines were accepted by Sinsheimer, the University Council, the Academic Senate, and other committees on campus.

But when the first formal case was brought to Sinsheimer last year he refused to hear it. Although prior to this case there had been no problems with the widely accepted UCSC guidelines, Sinsheimer believed the guidelines were inadequate for the case.

Feeling powerless to protect the rights of victims after the chancellor's action, 11 of the 12 committee members resigned in protest. In a letter last year to the former committee, Sinsheimer wrote, "It has become evident to me that the [previously untried] procedures and policies we have developed here have, not surprisingly, unanticipated problems and flaws."

In a recent interview, Sinsheimer said, "Most people would agree there are some defects." He believes that a new definition of sexual harassment is needed since in his opinion the previous guidelines did not demonstrate "sufficient concern for the rights of the accused." He hopes that "a change in procedures would permit a greater respect for the rights of the people who may be accused."

Greensite says the problem with last year's case was that the chancellor refused to follow the official guidelines that he had approved three years ago. "If there was a problem, why wait three years after the guidelines were accepted?," she said. "What *was* probed by that fiasco was the power of the chancellor to circumvent any approved procedures. He substitutes his own judgment and never heard the case."

In its three years of operation the committee received cases in strict confidence and dealt with them informally. Cases that were accepted were handled delicately by mediating between the two parties involved. The committee approached the person charged and informed him/her of the allegations. In most cases, the typical response of the accused was not an outright denial of the situation. Instead, the person thought that he/she was simply "being friendly."

Until Systemwide establishes official guidelines, an interim Committee on Sexual Harassment comprised of faculty, staff and students has been appointed by Sinsheimer. He says that UCSC's guidelines "are still operable," but he believes they need revision and hopes that Systemwide will send its guidelines soon. "Whatever our guidelines are," he said, "they have to be consistent with those for the entire system."

In addition to the chancellor's interim committee, the Academic Senate created a special committee last year to consider "the full range of issues surrounding sexual harassment and other unprofessional conduct, and to recommend policy and procedures in this area to the Senate and the Administration." In a memo referring to the controversy last year, the Committee on Committees wrote that it is "regrettable" that "recent events have left the campus without a set of generally accepted standards, procedures, and institutions for dealing with possible instances of sexual harassment."

Last quarter the Senate's Sexual Harassment Committee reviewed Systemwide proposals and forwarded recommendations for revision of the Systemwide-guidelines to Systemwide Academic and Staff Personal Relations. In the cover letter of the recommendations, Sinsheimer wrote, "response...ranged from approval of the policy and procedures as written to serious reservations about both the definition of sexual harassment and the ability of the proposed resolution procedures to effectively handle such complaints...Our procedures proved to be flawed when the first formal complaint was processed, and our definition proved to be subject to elastic interpretation."

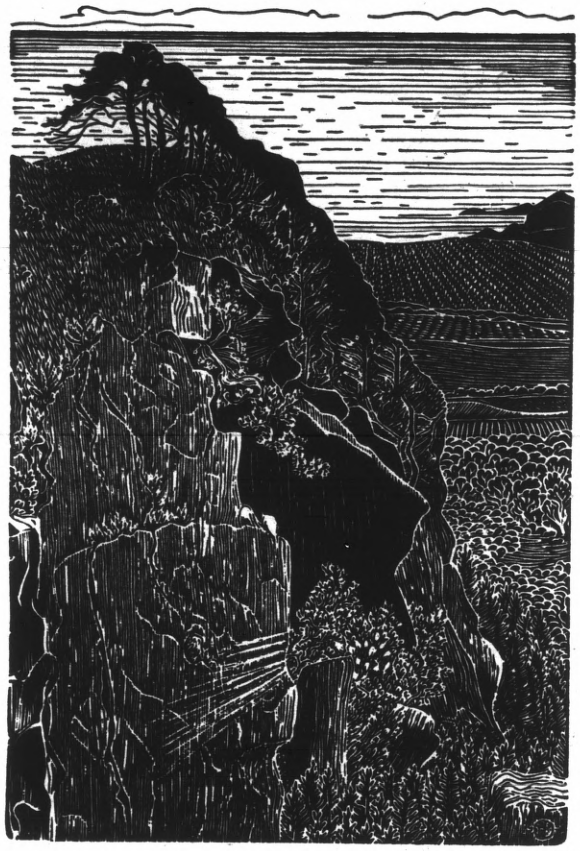
> "Nobody knows what's going on. The situation is confusing and aggravating. If someone has a sexual harassment case there are people to talk to but litigation is another thing."

Both the Senate and Interim Committees are composed of faculty, staff, and students. The Senate Committe is looking for a replacement for their chairperson who is on leave, and they are waiting for a response from systemwide on their recommendations. Lynne Wittenberg, an undergraduate on the Senate Committee, sys, "What [Systemwide] proposed is not sympathetic to the victim. Nobody knows what is going on —we are waiting on Systemwide. The situation is confusing and aggravating. The structure seems to be one of circumvention. If someone has a case, there are people to talk to but litigation is another thing."

The Chancellor's Interim Committee met last week and is in the process of delineating its functions. According to committee chair Diane Lewis, they will be meeting with Helene Moglen, the chair of last year's committee, to "discuss what procedures they used, and the problems they had." To avoid confusion over its role, the committee will meet with the Chancellor "to see what powers we have." Lewis stressed that the committee is functioning, and "students can approach us with complaints."

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A Peace of the Action

photos by Annie Valva
text by Lisa Crystal





It was a day of hope. For two hours on Tuesday—incidentally, the same day that the second shipment of US cruise missiles arrived in Britain—approximately 2000 people sang, chanted and and listened to poetry and speaches under a cloudless blue sky in UCSC's Upper Quarry.

It was a day of storytelling—remembrances of past wars and reminders of ongoing wars in Central America, Africa, the Middle East, and the Caribbean.

Holly Near is a singing veteran of wars: she told the crowd of her memories of a tour of the Philippines where she saw prostitutes sleeping with US GIs to raise money for the Filipino revolutionary movement, and of a recent tour in Germany where she heard a Jewish woman, a survivor of Auschwitz, perform with a Palestinian folk group. "These stories will keep us alive," she said. "They will keep us from slipping into that numb place called apathy."

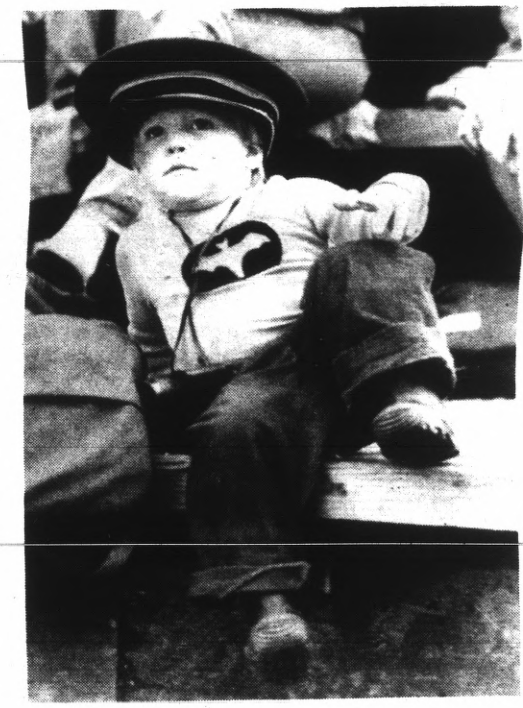
It was a day for education. The demonstrators learned that with the deployment of US cruise and Pershing II missiles in Europe, the Soviets will be forced to adopt a tough stance to protect their own weapons—they may fire the instant they learn that a US missile attack has been launched. The audience discovered that in an era in which the accuracy of missile detection systems is vital, there were 147 false alarms in the US strategic warning system from 1979-80—and the US claims its system is better than the Soviets'.

The day was not limited to verbal condemnation of US foreign policy or mere philosophizing about what should be done. It was a day of action: people sent letters to Washington urging their Congressional representatives to withdraw US support of the *contras* in what has become an overt war against the Sandinistas in Nicaragua.

There were other concrete suggestions for anti-war activism: UCSC student Ben Davidson reminded the crowd that "resisting the draft can have a major effect on the US war machine." He added that by refusing to register, "We can take an active role in the global struggle for peace and self-determination."

Near urged students to rid themselves of their "instant coffee mentality"—a common attitude, she said, in which students believe their politically active life ends with their four years of college. She reminded the crowd that there is strength in perseverance, reflected in the many successful movements which have helped shape US politics over the years: the civil rights movement, the Native American movement, the women's movement, and the anti-war movement of the 1960s and '70s which created a powerful public voice and served as a catalyst for US withdrawal from Vietnam.

It was a day of solidarity—the crowd joined hands and sang as the sun descended over the quarry. Children, students, lovers, parents, teachers, and friends returned to classes, homes, dinners, and offices. Hopefully they brought with them a sense of empowerment which will enable them to continue the ongoing struggle for peace in their daily lives.







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Photo by HOLGER LEUE

Ludi Guerrero, Jacqueline Carillo, Blanca Carillo, Lucy Trujillo, and Paz Guiterrez at La Familia Center in Beach Flats

Beach Flats

All in La Familia

by Alison Marcus

While taking a dizzying ride high on the Boardwalk rollercoaster, few people notice the impoverished area to the north, Beach Flats. This low-income neighborhood has the highest population of Spanish-speaking people and is the poorest area in the city of Santa Cruz.

Tourists are not the only ones who manage to overlook Beach Flats. Most Santa Cruzans walk by without ever realizing the extent to which unemployment, health problems, poverty, and overcrowding exist in the community. Until recently residents—many reluctant or unable to seek help because of language barriers and legal and/or economic status—had no place to turn for health information, crisis counseling, childcare, and medical and legal referrals.

Individuals from the Santa Cruz Women's Health Center (SCWHC), particularly Latinas, are trying to remedy this situaton. After a two-year period of grant writing, fundraising, and community effort, La Familia Center opened its doors in July and is serving Beach Flats as a crisis and referral center. The clinic centers around the needs of the Latino family. Their motto is: "Porque para nosotros nuestro trabajo es el trabajo de nuestra familia—Because for us, community work is our family work."

La Familia has no cushy waiting room, long forms to fill out, or doctors in white coats. Instead, in the middle of a gravel parking lot sits a building, easily distinguished by the murals of an Aztec goddess and the virgin of Guadalupe painted on its outside walls. Seen through the open sliding doors is a reception desk of unfinished wood, walls decorated with the drawings of local children, a file cabinet, a telephone, some throw pillows, *The Tales of Peter Cottontail*, and an orange balloon lying in the corner.

No one is inside, but out on the porch 12 women, dressed in jeans and casual shirts, are sitting around a picnic table having a meeting. Although scrunched between two people in the middle of the bench, Rosamaria Zayas stands out as the orchestrator of the meeting. She has been a driving force in the creation of La Familia, working as outreach coordinator to the Latino Community for SCWHC and driving a mobile health van that served the Beach Flats community for the last two years.

The clinic opened last summer, but Zayas is still plugging lots of time and energy into the project. Zayas, a mother of five, says the project is her newest baby. "It's like giving birth. After a nine-month pregnancy you finally give birth and think it's all over, but in fact it's just starting."

The staff and apprentices at La Familia have become involved in numerous projects. Each woman at the table wants to talk about her concern: one staff member, a UCSC student, wrote a grant asking for art funds to work with local kids; someone is teaching English to a nearby family; Ellen has been on a typewriter hunt for the office; Ludi can't find a rehabilitation center who will take on a teenage alcoholic who has asked La Familia for help.

The meeting runs for three hours before Zayas calls a lunch break. "Things take longer because I try to let each woman take her own power in the meeting," says Zayas. "Most of the Latinas in the group [SCWHC hires a minimum of 50 percent minorities on their staff] have experienced poverty, raised children, and dealt with a very machismo oriented culture. It's incredible for the Latina women around here to see other women so involved in the process of building and running this place."

As the meeting continues, the merits of La Familia become more apparent. Four children casually walk in and look at photos on the wall as if they're entering another neighborhood home.

continued on next page

CITY*clips*

The Gown Takes the Town

Tuesday night the new city council voted unanimously to elect councilmember John Laird, a UCSC graduate, mayor of Santa Cruz. Laird is the first UCSC graduate to ever hold that position. The council also elected Mardi Wormhoudt vice-mayor in a split 4-3 decision. The atmosphere in the city council chambers was unusually high-spirited as Mike Rotkin, Katy Sears-Williams, Arnold Levine, and Jane Weed, another UCSC graduate, took their seats on the council.

Departing Mayor Bruce Van Allen said farewell to the council, but not to politics. "I have a lifetime commitment to politics," said Van Allen. Van Allen lost his seat to fellow progressive Jane Weed by 38 votes. The former mayor, however, is not bitter about his loss. "To have Jane elected by 38 votes more is just fine with me," said Van Allen.

Veteran councilmembers Joseph Ghio and John Mahaney also said goodbye to the council after eight and ten years of service on the council, respectively.

C'mon Leon

Fearing an imminent American invasion of Nicaragua, a group of local residents held a three-hour vigil at Rep. Leon Panetta's Santa Cruz office. Activists charged that "all the pieces are in place for an invasion of Nicaragua (by the US)." The protestors, including Peace Brigades member Jack Shultz, urged Panetta, who is currently in Washington DC, to take a leadership role in opposing covert and overt action in Central America. In a letter to Panetta, former Mayor Bert Muhly castigated Panetta and his Democratic colleagues for failing to oppose the Reagan Administration's military adventures in Central America and the Caribbean. "For you, Tip O'Neill and the majority of the Congress to give credit to the president for the 'rescue' of American citizens in Grenada... is in my opinion inexcusable," wrote Muhly.

Peace of Mind

County Jail prisoners, without local mental health facilities since July, were given limited access to the new psychiatric ward at Dominican Hospital. The care had ceased when the county neuropsychiatric ward on Emeline Street was replaced by the privately run Dominican unit, which by contract had no responsibility to handle the inmates. It was originally assumed the new county Jail, with it's 4 bed psychiatric ward would open before it came time for the transfer to Dominican. The new county NP Ward, however, won't be finished for two years.

Negotiators worked for several weeks before arriving at a criterium for accepting mentally disturbed prisoners in the interim. According to Dr. Kenneth Koenig of Dominican, prisoners with serious crimes involving illicit drugs or violence and prisoners prone to escape will not be treated.

"Primarily we're a private facility," he said, "we're not designed only to service people in the county, but our private patients as well."

LA FAMILIA

continued from previous page

One of the children comes and rests against a staff member who gently strokes the child's hair. Two teenagers lean against the clinic wall: one is on crutches and the other, wearing the typical hairnet and tatoos of a *cholo*, stands with his hands in his pockets.

According to the staff, La Familia will be the resource center for a "Clean up Beach Flats" campaign. Zayas is adamant that the "winos" be cleared out of the nearby park so the children can play there. She has talked to the chief of police and told him that rich people have winos removed from their neighborhoods so "we're here to tell you we won't allow them here either." She doesn't want people "...doing alcohol and drugs in front of the babies—that's why these children grow up thinking that's what happens when you become an adult."

Zayas says her feelings of protection for the children often stem from her own experience. "I saw my first addict die when I was 14 years old in New York City."

La Familia, although still in its beginning stages, is already organizing a variety of community programs. Monday through Friday it's a crisis and referral center with at least one bilingual staff member on call. On Mondays the center offers an open clinic on Santa Cruz housing law. Every Thursday there's a free movie. Once a month there is immigration counseling. In January La Familia will begin a free Wednesday night health clinic for women. The staff is currently organizing a child-care center.

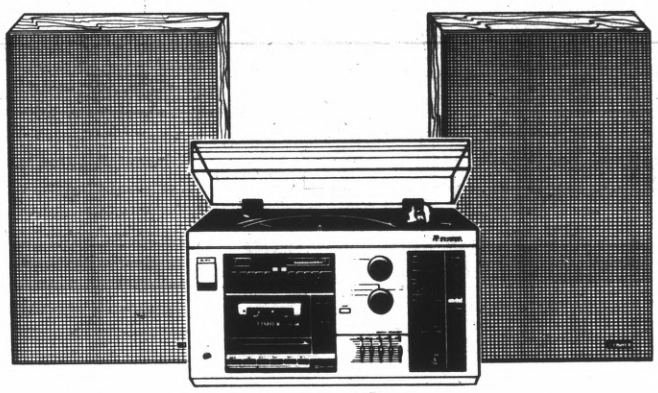
Securing adequate funding for La Familia is an ongoing task. The initial costs weren't high as a local landlord donated the building and volunteers renovated the structure. La Familia received $35,000 from the city's community development funds and obtains funding from SCWHC. There are six part-time paid positions and the rest are volunteer. One of La Familia's top financial priorities is to insure that these positions remain funded. They've held three events in the Beach Flats to raise funds for needed equipment, such as a copy machine.

After only four months in operation it's hard to imagine Beach Flats without La Familia. It will certainly serve as a starting point in the improvement of this neglected neighborhood. According to La Familia staffers, a long-range goal is to have the center run completely by Beach Flats residents. The 12 women sitting around the picnic table in the afternoon sun deserve the credit Zayas gives them as the long meeting comes to an end: "No matter how you feel, we are incredible people doing incredible work."

Rita Lackey and Debbie Saunders will be doing a benefit concert for the La Familia Center on Saturday, November 26, 8pm at the Moraga Concert Hall in Santa Cruz. Admission is $6. For more information call the SC Women's Health Center at 427-3500.

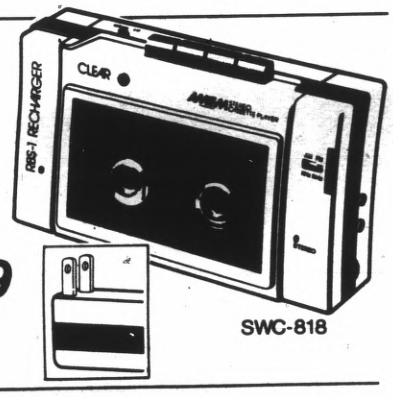
Photo by HOLGER LEUE

Give Thanks... For Music

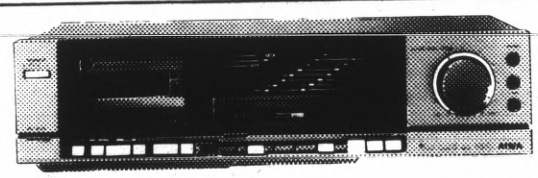


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Rajneesh Coordinator

Color Her Red

by Ruby Huizen

When Nancy Dobson was born in Glendale, California in 1946, no one suspected that 37 years later she would be Ma Dhyan Puja, one of 50,000 members of the feared and mistrusted Rajneesh religion.

Today, seated in the shade of a whitewashed gazebo, she lights a cigarette and talks with confidence. There is nothing vague or mystical about this woman. She does not offer an immediate formula for a better life. As the coordinator of the Abhinava Meditation Center in Santa Cruz, she works 16 hours a day, and she too has her share of problems.

"I'm in the process of a divorce," Puja explains, her blue eyes closing for a moment with fatigue. It had been Puja's husband who introduced her to Rajneesh's teachings before parting on a different religious path. Disillusioned at the time with her life as a clinical philosopher and music therapist, Puja needed something more. Bhagwan Shree Rajneesh seemed to offer the needed advice. In 1979 she completed the required month of meditating and dressing in orange colors before she sent her application to Rajneesh in Poona, India.

By dressing like "clowns or monks" the Rajneeshies feel they are speaking out on issues such as the nuclear threat

Rajneesh apparently studied Puja's photograph and gave her a new name. Puja means Worship and Dhyan means Meditation. This was Puja's first step towards a life which she says gives her love and inner understanding.

"There are only four rules: to wear the colors, to wear the *mala*, to take the new name and to meditate every day," Puja says. Other than that, Puja claims to be "free to leave and to do whatever I want to do."

The *mala*, or beaded necklace, carrying Rajneesh's framed photograph, arrived by mail. "I was so embarrassed. I didn't want to be bright orange, you know. I was the only bright orange person usually in everything I did. I didn't want to wear the mala with clients because I didn't want to be asked about it," Puja recalls, chuckling to herself. At that time Puja still believed her new religion was an inner choice. When her father was dying she removed the mala, not wanting to be too "confronting" even though death is a joyous occasion in her religion.

Today Puja says she understands the meaning of the clothes. "They're all devices," and when strangers react to them, the Rajneeshies have to assess their responses to these reactions. Puja says, "It gives you a feel for what you need to study about yourself."

The clothes, mala and Rolls Royces associated with Rajneesh are also used to attract attention. Puja says many people have approached her to ask why the Rajneeshies are leaving California. "Bhagwan is in the 20th century and he's using as much media as possible. If we weren't running round in these stupid costumes, nobody would care." Puja smiles and touches her breast lightly. "Something's happening (in California) and if you haven't noticed, you're really asleep."

Rajneesh has supposedly forseen natural and man-made disasters affecting several major cities in the United States. By dressing "like either a clown or a monk, however you want to see it," the Rajneeshies feel they are speaking out against issues such as the nuclear threat and thereby forcing public awareness. As Puja explains, it is not the move itself that will save human lives, but the need for the public to come together to act upon the issue. The mass exodus of the red-clad Rajneeshies certainly attracts attention to the problem.

The Rajneeshies seem to be forsaking stability and friendships at the word of one man. Puja smiles knowingly and lights another cigarette, discarding the view of idolization with the flick of one hand. "Sannyasins (Rajneeshies) are nomads in a way. We wouldn't be here if we weren't all seekers. And Bhagwan is only an open door to God," Puja explains, describing Rajneesh as an empty channel, the finger that points to God. Members of the religion are free to continue their own religion. Puja shakes her head slightly with dismay, "He's not saying 'worship me.'"

The therapeutic encounter groups are one means in which, according to Puja, she has been able to augment her spiritual growth. Each member is given a pillow with which to vent their frustrations. It is not an excuse to hurt others. Puja also disputed the rumor that members are brainwashed and recruited, remembering one instance when she was corrected for wanting to attend a meeting in a group. "Bhagwan is so much against missionaries," Puja stresses, repeating the importance of personal freedom.

Puja smiles brightest when she gives examples of this personal choice. "He (Rajneesh) wants women to be leaders," she says, clearly proud of her own achievements. She says the religion has finally allowed her to use her talents to their fullest extent. Children too are given personal freedom. "It's encouraged that we don't make up their minds for them," she explains, looking momentarily at a group of children playing in the garden with a yellow balloon. The children attend school in Santa Cruz, and, according to Puja, are very happy.



Photo by ANNIE VALVA

Abhinava Meditation Center Coordinator Ma Dhyan Puja

Puja's mother, a devout Christian, is not completely happy with her daughter's decision, but she did visit the Center in September. When the two parted, Puja believed that her mother was very happy with Puja's spirituality. This visit had given Puja an opportunity to share her new life with her family and to try to dispel many fears. She told her mother, "Mom, you don't have to feel guilty. I am so grateful for everything you gave me because it led me to this place in myself and all my dreams are coming true."

Puja's mother still believes her daughter will one day leave Rajneesh. "She still thinks it's a growing stage," Puja says regretfully. Puja explains that although her sister is equally spiritual without Rajneesh's guidance, Puja needs the community to guide her. She laughs as she shrugs her shoulders and admits, "I guess I just need to be a neon sign."



Photo by ANNIE VALVA

CAMPUS *clips*



Photo by ANNIE VALVA

Peace fans at the UCSC Quarry for a rally. See page 7.

Nine News

Start your engines—the "College Nine" Camper Park is on the way, according to Bruce Moore, director of Student Services. People living out of vans, RVs, and old school buses in the East Remote parking lot will be able to move into the park spring quarter if weather permits construction of the facilities during winter.

College Nine will be located between Kresge College and North Remote parking lot. Moore said the facilities will feature 40 parking places, restrooms, and showers for less than $100 a month per vehicle.

The search for a sleep-in vehicle park as an alternative to conventional on-campus housing began last year when students living in East Remote were threatened with evictions, fines and vehicle impounding. Of the 543 respondents to a survey conducted last March, 73 percent believed the park is an appropriate solution to the housing demand, and 37 percent said they would consider living there. Campus Facilities estimates the initial cost at $200,000.

From North to South

Last Saturday, three days before UCSC students attended a peace rally on campus, 75 UCSC students marched through the streets of Oakland in another "Call to Action—March for Peace." Organized by the US-Grenada Friendship Society and the Central American Non-Intervention Coalition, the turnout was impressive: the students joined 6000 people in a march from Oakland City Hall to Mosswood Park, 30 blocks away, where they listened to 10 speakers. Among the speakers was a representative of "Radio-Free Grenada," who was in Grenada during the US invasion.

According to one marcher, at 11am—just a half hour before the scheduled march—there was a torrential downpour; at 11:30, the rain stopped; and by the time the crowd reached Mosswood Park the sky was a clear blue.

Native American Poetry

John Trudell, a Native American poet and orator, will speak and read poetry on November 20 in the Merrill College Dining Hall at 7:30pm. Co-chairperson of the American Indian Movement (AIM), and veteran of Vietnam, and Alcatraz, Wounded Knee, and Diablo Canyon occupations, Trudell is noted as a national spokesperson for Native American rights.

Trudell expresses the need for ecological balance and harmony if the human race is to survive. He condemns the American way of life as "based upon illusion," and warns that US consumerism has ruined the earth to the point where "it is not a matter of winning or losing" but "a matter of surviving."

Trudell travels internationally advocating the liberation of Native Americans "who are locked up in cages" and attacked in Guatemala, El Salvador,the US, Mexico and Canada. "When they imprison one of us, they imprison all of us," Trudell said in a speech last year. "When they wound one of us, they wound all of us."

Tribal Voice, a band that plays traditional American Indian music, will also be featured as part of the program this Saturday. A $3 donation is asked to raise money for AIM and the International Indian Treaty Council. For further information contact Laura at 338-4098.

Glimpse of Salvador

For three years, US journalist Don Gomez has traveled back and forth to El Salvador, recording on film his observations of the political and military situation there. Gomez is due to return from his most recent trip this weekend and will speak Tuesday, November 22 at Merrill 102, 7pm.

You may be familiar with Gomez's work—he's reported for KNTV in San Jose for seven years and has produced two documentaries which were aired nationally: *Death Flight* reported on the deportation of Salvadoran refugees in the US back to El Salvador and *Bullets, Ballots, and Voices* told the story behind the story of the Salvadorean elections. Gomez is currently working on a third documentary, and is expected to provide a glimpse of his material in a video on Tuesday.

Reconstructing Beirut

Although confronted almost daily by a barrage of media reports on Central America and the Middle East, it is difficult for the public to gain a sense of the people behind the labels "guerrillas," "rebels," and "terrorists." Edward Said, a noted Middle East scholar and member of the Palestine National Council, which could be called the PLO's "parliament in exile," should shed some light in the Palestinian perspective on Middle East conflict in a talk tonight (Thursday) at 7:30 in Oakes 105.

Said is the author of three books: *The Question of Palestine, Orientalism,* and *Covering Islam.* His talk tonight will focus on the "reconstruction of Beirut" following the Israeli invasion in summer 1982.

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In the Service of Democracy

by Brad Barham

Brad Barham is a Stanford University PhD economics student. Currently he is living and studying in Nicaragua.

Somocista counterrevolutionaries, or Contras as they're commonly called, have struck painful blows to the Nicaragauan economy in the last months. The attacks were precise, rapid, high-tech efforts that reflect direct CIA participation.

October 11—**Port Corinto**

High-speed launches penetrate Nicaragua's major port and attack storage facilities. Diesel oil, kerosene, cooking oil, and molasses storage tanks are set ablaze. Forty-thousand residents are evacuated because of fears that the resulting inferno would spread to nearby barrios. Only technical support from Mexico, Cuba, and Colombia contained the damage to the storage facilities.

Economic impact: the diesel oil was, for example, sufficient to fuel the upcoming harvests of coffee and cotton, Nicaragua's two major export crops.

Human impact: The residents of the city are being temporarily relocated to a makeshift community outside of Corinto because of fears that another attack could result in a holocaust.

October 13—**Port Sandino**

CIA scuba divers sabotage Nicaragua's second major Pacific port and successfully destroy the oil-intake nerve center, thereby making further oil imports, at least temporarily, a costly, problematic operation.

October 18—**Pantasma**

250 to 300 Contras attack an isolated rural town 30 miles from the Honduran border, killing 47 people. According to other town members, at least two *campesinos* were assassinated in cold blood when they admitted to being part of the local agricultural cooperative.

Economic impact: Two lumber mills, a bank, an agricultural cooperative center, two basic grain storage facilities, and a large construction equipment site were destroyed. At the construction site, 10 out of 30 pieces of heavy equipment were destroyed. Three residents, guarding the site, fought off 50 Contras for eight hours before abandoning the site.



October 20—**Port Cabezas**

A high speed launch attacks this Atlantic Coast port in an attempt to destroy a boat, from which stevedores were unloading basic food stuffs for the town. All of the victims of the attack were Miskito Indians. One of the stevedores died, and eight were injured. The launch also fired on a barrio, and injured two children. Economic damage was light. The following day draft registration centers in the town were packed with angry youths seeking military training.

October 22—**Momotombo**

A light plane attacks Nicaragua's new geothermal plant in an effort to destroy it. Anti-aircraft artillery repel the attack without any damage being incurred.

These recent CIA-backed attacks on Nicaragua are part of a broader economic strangulation strategy that dates back to the first days of the Reagan administration. Upon taking office in January of 1981, Reagan suspended the remaining $15 million in economic aid to Nicaragua authorized by President Carter for the fiscal year 1981. In April of 1981, he cancelled the aid outright. He also halted credits for the purchase of $9.6 million worth of US wheat in '81. Most recently, he cut off Nicaragua's sugar exports to the US and reallocated their quotas to El Salvador and Honduras.

Direct aid cancellation has also meant a drying up of private international credit. Despite the fact that the Sandinistas agreed to accept Somoza's debts of more than $2 billion, both private credits and investment were effectively halted when the Reagan administration cut off aid. Export-import loan guarantees and Overseas Private Investment Corporation investment guarantees were denied to Nicaragua as well. As a result, banks and investors have been loath to take risks in Nicaragua.

Multilateral lending agencies came next. In January 1982, State Department spokesperson Sue Pittman confirmed publicly that the Reagan Administration would oppose any Nicaraguan credit or aid request to any international lending institution.

This strategy has been fairly effective. Only limited amounts of multilateral credit have been forthcoming. Since that time, for example, the Inter-American Development Bank has sat on a $40 million loan for rennovation and investment in Nicaragua's fishing industry because of "technical" complaints registered by the US.

Recent economic sabotage comes on top of two years of "economic isolation." Damages in 1982-83 are estimated at over $400 million. Popular organizations and government agencies expect the sabotage to continue with the likely targets being Nicaragua's principal sources of foreign exchange; the coffee, cotton, and sugar harvests.

Vigilance groups to guard the harvests are currently organizing and planning their strategies. 20,000 students have already signed up to assist with the harvests, which are still several weeks away.

Nicaragua's fragile economy has suffered a series of significant attacks in recent months. And although economic austerity is definitely increasing for all sectors of the populations, these attacks seem to be having a unifying effect on the Nicaraguan people. As one taxi driver put it, "How does Reagan expect the private sector to survive if he destroys it and throws us into a war economy? He's killing us."

Contra Defectors

Despite the recent "successes" of CIA-Somocista acts of economic sabotage, they remain an external invading force. Based in Honduras and Costa Rica, they continue without significant popular support inside Nicaragua. Recent CIA plans to establish bases in northern Nicaragua have failed miserably due to desertions, internal conflicts, and early detection by Popular Sandinista Militias. Repeated Contra promises of an internal base of support have yet to materialize after two years of activity.

The most recent failure was exposed on October 20 when 49 campesinos gave testimony of their recent desertions from the Contra forces. With their desertions, the total for 1983 approaches 300.

The campesinos, all from northern border regions, told stories of threats, bribes, and coercion that led to their participation with the Contras. Many in fact were kidnapped and threatened with death as the penalty for attempted escape.

All had been taken to Honduras for training. There, many received direct instruction from CIA operatives. Rosa Vilma Oporta, the only woman among the 49, spoke of her ten months as a cook for the Contras.

"They told us that if they caught us trying to escape they would kill us. And if we did escape, then the Sandinistas would kill us as traitors."

When the 30 campesinos did try to desert from her camp in Honduras, she witnessed the assassination of 15 of them. Ten others were pardoned, while five escaped.

Along with the rest of the 49 deserters, Oporta made her escape during the months of July-October. Many had been sent back into Nicaragua after months of training as part of Plan Siembra, a program to establish small bases of support in northern Nicaragua (especially in the Estelil region) to assist in a subsequent invasion.

Their return became an opportunity for escape. Rosa escaped one night and spent three days hiding on top of a mountain with several other deserters. One campesino told of his desertion: "While my leaders were busy kidnapping 30 more campesinos, I ran away. They never noticed my escape."

Desertions, internal power struggles, and detection by the Popular Sandinista Militias led to the disarticulation of Plan Siembra.

The 49 campesinos—with the exception of two who are on trial for their alleged role in the assassinations of other campesinos—have returned to their homes or cooperatives. Some are joining local defense militias. All seemed to be more than ready to defend theselves and their families from the return of Somoza's ex-national guard.

—Brad Barham



Drawing by ERIC SHAW

Rehearsing Urgent Fury

by Dean Paton

More than four weeks before a special Army Ranger unit parachuted into Point Salines airstrip on Grenada, it practiced by "assaulting" the airport at a remote farming community in eastern Washington state.

Between September 23 and October 2, Port of Ephrata records show three long runways at Ephrata Municipal Airport were reserved for use by the 2nd Batallion Rangers, 75th Infantry Regiment, one of the two elite Ranger units which played crucial roles in the Grenada invasion.

"They used our airport six out of the ten days we set aside," said Floyd Exeter, manager of the Port of Ephrata, which runs the airport. The Port received $350 a day for use of the facilities.

Exeter at first thought the exercises were routine. But when he heard of the 2nd Batallion's part in the incursion, he said, he realized "the training they went through at Ephrata was good preparation."

While "they didn't encourage me to come out and watch," Exeter said, he was given a general description of Ranger activities.

"First of all, an advance party came in a day or two early. They would go out at ten at night and put obstructions on the runway—oil drums, railroad ties, things like that."

"Then," the manager explained, "Rangers with parachutes would drop in, clear the runway and secure the area around the runway. When that was done, they would give the signal and the C-130s would come in and land with more troops."

Exeter said the Army told him that some personnel would be brought in as "the aggressors." "They were also going to 'capture' a certain building at the airport and possible 'liberate' some people inside. We turned all the lights off, made it as dark as possible for them, and after these exercises there would be a lot of spent cartridges and used smoke grenade canisters all over the place."

Ranger officials at Fort Lewis, the 9th Infantry's headquarters south of Seattle, originally declined comment on the Ranger exercises. Later, however, spokeperson Dick Devlin said, "I can phrase it in these terms: Ephrata has been the site of training of both the 9th Infantry and the Rangers."

Asked to confirm the late September activity, Devlin stated, "The operation [in Grenada] is still going on. The speculation is that they were training specifically for the Grenada invasion. That says they knew they were going to be jumping Grenada a lot sooner than they said that they knew. I personally don't think that's the case."

Devlin explained that Rangers engage in such exercises regularly at Ephrata and elsewhere including a location in Panama, "and even when they're coming back here [to Fort Lewis], if the weather's good, they parachute in and walk back home."

Don Beckley, former Port of Ephrata manager, said Rangers have used the airport, but "it would be pretty farfetched to say it's on a regular basis. They've done it twice to my knowledge—in 1981 and this [time]."

Beckley remembers that Rangers first practiced an assault on Ephrata's 7,300-foot runway after US hostages were taken in Iran. Port records bear him out: They show the Rangers used Ephrata Municipal in May and September of 1981, and not again until this fall.

Beckley said the pieces came together for him "when I heard they were clearing the runway of obstructions in Grenada so C-130s could land," he said. "That was the same sort of thing they did in Ephrata."

During the recent exercise, one Ranger broke his leg and required surgery at a nearby hospital.

"They didn't want a lot of publicity," Exeter said. "They said they'd like to be low profile, and if we could help to keep members of the town from coming out, they would appreciate it."

When the Rangers assaulted Ephrata in May 1981, he remembers, two local townspeople came out to watch the maneuvers and were taken prisoner. "These Rangers, they take their training seriously," he said. "They treat everyone like an aggressor until proven otherwise."

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EDITORIAL

THIS SUNDAY ABC WILL BROADCAST *THE DAY AFTER*, A DRAMATIZATION of nuclear war that will help Americans think about that most unthinkable subject. *City on a Hill* applauds this responsible effort by a major corporation to do more for the public good than for its executives' bank accounts. Risking its sponsors ire, ABC is bringing a realistic look at the human costs of a nuclear attack to 60 million people—the same everyday people portrayed in the film.

This past week, millions of Americans learned from television that cruise missiles are being deployed in Europe. On Sunday, many of the same US citizens will witness the eventual effects of these weapons. This sobering television event will bring to America's attention the grim possibilities of a foreign policy that the President has so well glamorized throught the same medium.

Less than 20 years ago, national television brought the Vietnam conflict into American homes, giving momentum to the anti-war movement that finally ended US involvement in that war. It takes more than this 2½ hour television movie to change the course of national policy, but *The Day After* should at least provoke the national conscience.

LETTERS *to the* STAFF

PG&E Protest

Dear Staff:

Though the recent "city clip" describing the November 8 PG&E protest served an important function in raising awareness of local peace activism, I found the wording misleading as to the nature of the action and the people involved in it. *City on a Hill*, I feel, has used traditional mindset and language to describe a non-traditional happening, especially in identifying all 50 of the protesters as members of the "People's Action Network," likening PAN to an establishment group with followers, leaders, and a "party line." In my understanding, "People's Action Network" is an expedient; an identifying label that has been attached to a contact phone number and to open meetings in town. I see those meetings as a forum for people and affinity groups to contact one another and to draw upon each other's resources in doing peace work. A PAN meeting *did* organize the tasks that created the Nov. 8 protest, but the vast majority of the protesters themselves did not attend those meetings and were responding to our community call for the action.

I certainly don't consider myself a "member" of PAN, though I attend meetings; at least not in the sense that I am a "member" of my affinity group. As an event which began with a small group meeting as PAN and blossomed into a much larger group, the Nov. 8 protest was a characteristically anarchist action; without leaders and without followers. What organization that took place before and during the action (including a discussion circle formed inside the PG&E office) was decentralized according to anarchist principles. The action was revolutionary not only in its goals but in the processes involved in creating it. I think that the most important example to be learned from the Nov. 8 protest was in the workings of those principles through our group processes, a lesson that *City on a Hill* reporting has greatly distorted.

Sincerely,
Marion Delgado

Incredible Indeed

Dear Staff:

Incredible! A national holiday for Martin Luther King, but none for Thomas Jefferson, Alexander Hamilton, or James Madison? Martin Luther King wasn't fit to shine their shoes!

Sincerely,
Edward Teach

Ride the Banana Slug

Dear Staff:

As a graduate student at this University, this summer I was hired as a consultant involved in a study suggesting potential improvements in the campus transit systems. Due to the results of my study, and drawing on my experience as a student here, I believe that students on this campus are often uninformed about the routes, costs and schedules of the campus minibus system. In order to rectify this, signs with the new routes and schedules for the system have been erected at all stops. In addition, I hope that you will inform your readers of the following:

The minibus system runs from 7:55am to 5:45pm on two loops, one on the East, one on the West side, starting with a once-only run at the base of campus. The two loops then proceed at 15-minute intervals, meeting at Thimann Labs. The drivers no longer take breaks so that service is constant throughout the day. Use of the service is free. In addition, the night shuttle now begins at 5:45 and runs to 12:15, eliminating any break in service.

As a student in the UC system, I am aware of the impact of rising fees. The Santa Cruz Metropolitan Transit District charges the University (and hence students) full fare for cross-campus travel by transit bus. Thus, students should use the minibus (which is currently underutilized) for on-campus travel and the municipal bus only for off-campus travel so that fees can be kept down. This may seem a trivial cost-saving measure, but it represents just one way in which student effort can have an impact on the service that the university can provide.

Thank You,
Erich M. Hovley

A Basic Human Right

Dear Staff:

Two items in the San Jose *Mercury* (10/23/83) deal with an issue of deep anxiety for a great majority, and of great concern to us, the Gray Panthers. One refers to the high cost of cardiac (bypass) operations. The other deals with hospital ownership.

In his letter (10/23/83) Dr. Richard A. Mahrer writes that a by-pass operation usually costs about $30,000. The surgeon's fee is $5,000 (that's $1,500 an hour). The rest is the hospital bill. Such a sum can deal a near fatal blow to a family's life savings even if they have some sort of insurance. But what of millions who have neither savings nor insurance, especially those too young for medicare? Justifying such charges a spokesman for Valley Medical Center declares that doctors deserve (?) what they make. Perhaps he believes that patients *deserve* to be clobbered with such bills.

It is not only the high cost of cardiac surgery. It is such outrageous charges as $4,400 for medications, $3,500 for the use of the operating room, and other equally unconscionable charges added to the bill of a patient who spent 11 days in a hospital. No wonder the good Dr. Mahrer calls it "medical monetary madness."

The article "Who Owns the Hospitals" reports on the increasing trend to more and more "investor-owned" hospitals. Investor-owned means operating for profit. The writer suggests that patients ask their doctors if he or she own stock in the hospital they recommend.

Dr. Mahrer refers to the responsibility of the entire "Health Care Industry" for this monetary madness. The very term Health Care Industry, a concept apparently accepted, is chilling in its callousness. Industries deal in commodities. Health care is not a commodity to be bought and sold on the market. Health care is a basic human right. Making access to equitable, affordable health care prohibitive (and the present costs are prohibitive), constitutes a violation of this right.

The remedy as we see it is the long overdue National Health Service which could and should be free at the point of delivery. It could be funded by a tax on the individual and employer based on *ability to pay* and from general revenue.

We the Gray Panthers of Santa Cruz not only endorse National Health Service, we demand it.

Sincerely,
Zena Druckman
Co-governor, Santa Cruz Gray Panthers

We Could Resort...

We regret Mr. Ronald M. Franks' decision to resort to name calling in order to express his opposition to our November 3 article in *City on a Hill* on Grenada. By refusing to accept any possibility that our sources might be valid, he is in essence making it impossible for debate to take place. We could resort to the same tactic by pointing out that Mr. Franks believes only in the questionable data presented by left wing propagandists and, thereby, refuse to listen to anything he might have to say. This, however, would squelch any meaningful discussion on the subject at issue. We believe that it is Mr. Franks who is being foolish by resorting to the paranoid tactic of declaring the opposition's sources as nothing but lies and then to combine this with the use of derogatory terms. By doing this he is declaring that his mind is made up and he doesn't want to be confused by facts.

Sincerely,
Hans Eicholz
Cowell
Henry Bartlett
Kresge

Mad About Saffron

Dear Staff:

The joking reference to Bagwangetouttahere Rajneesh in *City on a Hill* (October 5) was unfair to followers of the disciples of the assistants to Mr. Neesh and unworthy of "The Best Student Newspaper in the West." Why didn't you mention, as long as you were slandering him, R. Chrelevre's fine book "1001 Boffo Rajneesh Jokes?" (Unemployed Press, $3.95, 1176 Green Street, San Francisco, CA 94109) Here are a few samples:

Q: Why does a Rajneesher wear red suspenders?

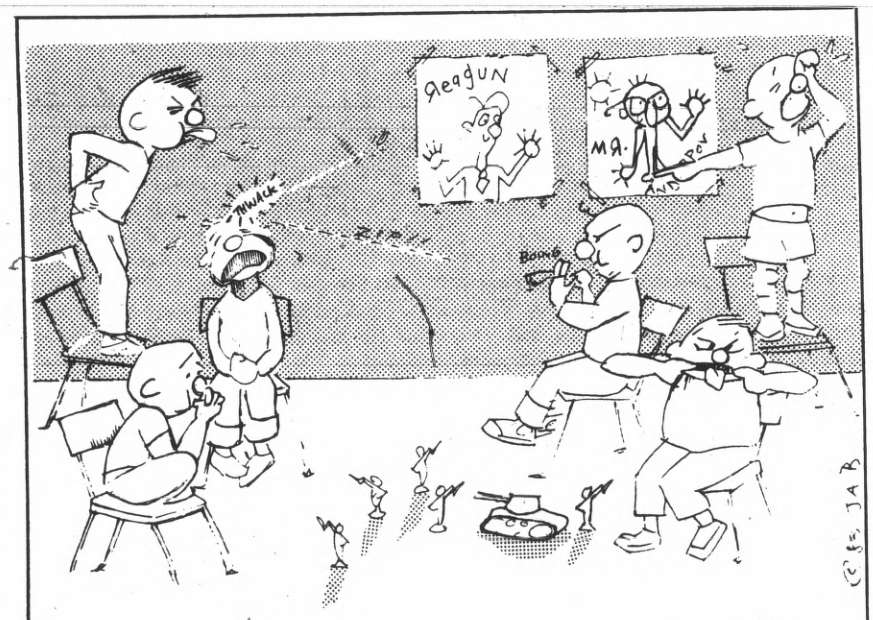
A: You're being hostile! Who let you in here? I don't believe you've been cleared by security. Get out!

Q: How many Rajneeshers does it take to run an ashram?

A: 3000. 2999 to dig for potatoes and one to drive around in a white Rolls Royce Silver Cloud.

Enough is enough! Cancel my subscription! Wait, I mean, start my subscription and then cancel it! Yeah, that's right! You goddam kids!

Signed,
Regis Gottlieb
666 Fenugreek Plaza
Lordsburg, New Mexico



A rare glimpse behind the doors of the Geneva Conference.

KALEIDOscope

A Funny Thing Happened On the Way To the Deadline

The Stevenson Theater Guild will hold open auditions for their winter production of *A Funny Thing Happened On the Way to the Forum* tonight (Thursday) at 7pm at Stevenson Fireside Lounge. Bring a song along; who knows, you may recreate the role that revitalized Phil Silvers' career.

Runaways is still running at the PA concert hall this weekend. Playwrite Elizabeth Swados is also responsible for the musical version of Michael Herr's disturbingly perfect Viet Nam chronicle, *Dispatches*—perhaps the most ill-conceived musical of the past decade. *Runaways,* a more reasonable production featuring singing and dancing delinquents, is reviewed this issue. See page 26. Showtimes are 8pm Thursday-Sunday. Tickets are $7 general admission and $4 for students. They are available at Cymabaline, Santa Cruz Civic, Campus box office, and Bass outlets.

Remember "LBJ took the IRT down to Main St. USA. When he got there, what did he see? The youth of America on LSD?" No? Well that's a line from the sixties, the decade that interrupted America's perennial love affair with the '50s. The big counter-cultural musical from that decade was *Hair,* and the Cabrillo College Players are reviving that classic musical, which features the tune mentioned above as well as "Aquarius," "How Can People Be so Heartless?" and the title tune. Showtimes are 8pm Friday-Sunday. Tickets are $7 general admission and $6 for students and seniors. Call 425-6331 for more information.

If I were an intellectual, I'd say that Hit and Run Theater's latest production, *Half Life,* is downright Brechtian in its destruction of the artificial barrier between audience and performers. But I'm not, so I'll say that there are no seats to speak of in the auditorium and that the performers dart through the audience like hawkers at the ballpark. This multi-media anti-nuke piece is reviewed this issue. See page 26. Tickets are $5.50 at the door, $4.50 in advance, and are available at the Louden Nelson Center. Showtimes are 8pm Friday, Saturday, and Sunday. Call 429-3504 for more details.



Son Seals electrifies the blues at OT Price's this Friday.

Electronic Pallet

"Plotted Points," Ross Oliver's computer-generated drawings, are still on display at Stevenson Coffee Shop. Mono-prints and paintings by Mary Warshaw, Marge McClellan and Ziggy Pendler-Bregnam are visible at Stevenson Library. Bettye Saar's "collages and assemblages" are being exhibited at Eloise Pickard Smith Gallery, Cowell College.

Senior Sounds

Kenneth Armistead will play the first orchestral suite by Bach, BWV 1066 and works by Pancrace Royer in an evening of Italian and French Harpischord music at his senior recital Sunday night at the PA concert hall. Mr. Armistead is one of the most highly regarded harpsichordists in the West Coast. Showtime is 8pm, admission is free.

Two weeks ago Gunnard Grau starred in the Cowell production of Dracula. This week he's performing the works of Chopin and Rubinstein in a piano recital at Cowell Dining Hall Sunday, November 20 at 2pm. Admission is free.

For more contemporary sounds, catch Scott Perloff and company's senior recital "An Evening of Music for Percussion and Jazz Ensemble" at the Performing Arts Concert Hall, Saturday, November 19 at 8pm. Admission is free.

The UCSC Concert Choir, Brass Ensemble, and Women's Chorus will perform three Harvest Home Chorales by Charles Ives and other works in two free concerts at Holy Cross Church, Mission Plaza Friday, November 18 at 8pm and Sunday, November 20 at 4pm. The concerts will be conducted by Paul Vorwerk and Curtis Nash.

Deliverance is on the tube this week, but for an unsensationalized slice of mountain life, attend a workshop and concert by two true Blue-Ridge boys, Tom Bledsoe and Rich Kirby, two mountain bluegrass musicians from southwestern Virginia. They will conduct a workshop on the music of Appalachia at the Merrill Baobob Lounge on Friday, November 18 at 4pm. Later that evening they'll lead a concert followed by a square dance in the Cowell Dining Hall. The concert starts at 8.

Hubbub over Hubbard

The big shows this week are legendary jazz trumpeters Freddie Hubbard's two perfomances at the Kuumbwa Jazz Center Monday night. See the preview article on page 27. Showtimes are 8 and 10:30pm. Tickets are $8.50 are available at Cymbaline and Blue Rhythm records. Call 427-2227.

They're as authentic as the Wailers or as dedicated as Burning Spear, but Third World still cuts a skankin' beat. The popular reggae sextet headlines over Nigerian Juju maestro O.J.E. Kemode and his 12-piece African band, Ashiko. Showtime is Sunday, November 20 at 8pm at the Santa Cruz Civic Auditorium. Tickets are $9.50 in advance and $11.50 at the door. Call 429-3444 for more information.

That gentleman from the windy city, legendary blues guitarist Son Seals, rolls into O.T. Price's with his band Friday night. Robert Christgau of the *Village Voice* calls the Seals band "...the best Chicago blues band in existence." The show starts at 9pm. Tickets are bargain-priced at $3.50 adv./ $4.50 at the door. Call 476-3939 for more info.

In the neo-jazz legend department, fretless wonder Jaco Pastorious, pre-eminent bassist late of Weather Report, brings his lilting harmonic sound to the Catalyst Tuesday. Two sit-down shows are scheduled for 7:30 and 10pm. Tickets are $5 in advance and $6.50 at the door.

Announcing good-old-boy Gene Pithy's first annual country punk trivia quiz. Find all the Jerry Jeff Walker song titles in the next paragraph. Winners will receive a longhorn belt buckle, snakeskin boots, one pair straight-legged levis, three Larry McMurty novels, bad teeth, a handful of mesa dust, and six flat bottles of Lone Star Beer. All entries must be submitted to the Arts Barn c/o *City on a Hill,* UCSC by 6pm, Thursday November 17.

Well, I ain't much of Rodeo-deo cowboy, but I'll be up against the wall like a redneck mother next Tuesday night at O.T. Price's. I'm not just pissin' in the wind y'all, if Jerry Jeff Walker can just get off that LA freeway, then he'll be playing one sit-down show at 9pm. This show is guaranteed to be contrary to the ordinary, so don't think twice, be there or else just stay home with the Armadillo. Tickets are 8 greenback dollars in advance, $9 at the door. Now everybody gather around the bar for the final chorus of "Up Against the Wall Redneck Mother."

M is for the mud flaps on your truck
O is for the oil you use to grease back your hair
T is for T-Bird
H is for Haggard
E is for Elvis
and
R...R is for Redneck!

—*Gene Pithy*

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17 Thursday

movies

Dr. Strangelove. You can learn to stop worrying and love the bomb. 7;30pm, Classroom Unit 2. Free to Porter Froshies/$2 all others.

Julia. 8 and 10:15pm, Stevenson Dining Hall. $1 Stevenson students/$1.50 general.

theatre

Runaways, by Elizabeth Swados, directed by Michael Edwards, addresses the timely themes of youth's frustrations and outrage, confusion and pathos in a powerful timely context. $4 students/$7 general. 8pm, UCSC Main Theater. Sponsored by the Theater Arts Board.

lectures

"Harmony and Openness in the Midst of Chaos": Lama Dudsom is a Tibetan teacher representing his holiness Karmapa, the world reknowned Buddhist leader. He will speak on the application of Buddhist principles to daily life. Donation requested. 7pm, Stevenson Fireside Lounge. Professor Edward Said, Columbia University, will speak on "Permission to Narrate: Reconstructing Beirut, Summer 1982." 7:30pm, Oakes 105.

miscellaneous

Preparation seminar for students interested in doing field study through the Psychology Field Study Program, winter quarter. 5:30pm, 499 Kerr Hall.

Israeli dancing and dance instruction. 7:30pm, East Field Dance Studio, Thursday evenings. Free. Sponsored by Jewish Student Coalition.

Women's Chorus. Works performed by Ives, Hindemith, Purcell, and Brahams. Conducted by Paul Vorwerk and Curtis Nash. 8pm, Holy Cross Church, Mission Plaza, Santa Cruz.

Appalachian musicians **Rich Kirby and Tom Bledsoe** will present a concett, followed by a square dance. 8pm, Cowell College Dining Hall. Free.

theatre

Runaways, by Elizabeth Swados, directed by Michael Edwards, addresses the timely themes of youth's frustrations and outrage, confusion and pathos in a powerful timely context. $4 students/$7 general. 8pm, UCSC Main Theater.

lectures

Dr. George Wallerstein, University of Washington, will speak on "Type II Cepheids: Another Population Problem." 12 noon, Room 349, Nat. Sci. II.

Murray Schwartz, Professor of Law at UCLA School of Law, will speak on "The Moral Morality and Zeal of Lawyers." 4pm, Stevenson Fireside Lounge.

miscellaneous

Appalachian musicians Rich Kirby and Tom Bledsoe will present a workshop on their music. Free. 4pm, Baobob Lounge, Merrill College.

Jewish Student Coalition. Shabat Dinner and discussion. 6pm, Crown-Merrill Rec Room. Free.

The Stevenson Theatre Guild announces open auditions for "A Funny Thing Happened on the Way to the Forum," a musical comedy hit by Stephen Sondheim. Singers: bring a prepared, short song. 7pm, Stevenson Fireside Lounge.

Women's Rap Group. 7pm, Stevenson 237A.

18 Friday

movies

North by Northwest. 7:30 and 10:00 pm, Classroom Unit II, $2

The Santa Cruz premier of **What About the Russians?** from the producers of "The Last Epidemic." The producer-director will be there in person; also, "In the Nuclear Shadow: What Can the Children Tell Us?" 8pm, Oakes 105.

concerts

The UCSC Faculty will present a Woodwind Quintet, featuring works by Bach, Hartzell, Jansons, Bozza, and Hindemith. 8pm, Performing Arts Concert Hall. $3 General, $1 students and seniors.

A Pre-Thanksgiving Concert featuring the UCSC Concert Choir, Brass Ensemble, and Women's Chorus. Works performed by Ives, Hindemith, Purcell, and Brahms. Conducted by Paul Vorwerk and Curtis Nash. 4pm, Holy Cross Church, Mission Plaza, Santa Cruz.

19 Saturday

movies

One Flew Over the Cuckoo's Nest. 7:30 and 10pm, Classroom Unit 2. $2.

concerts

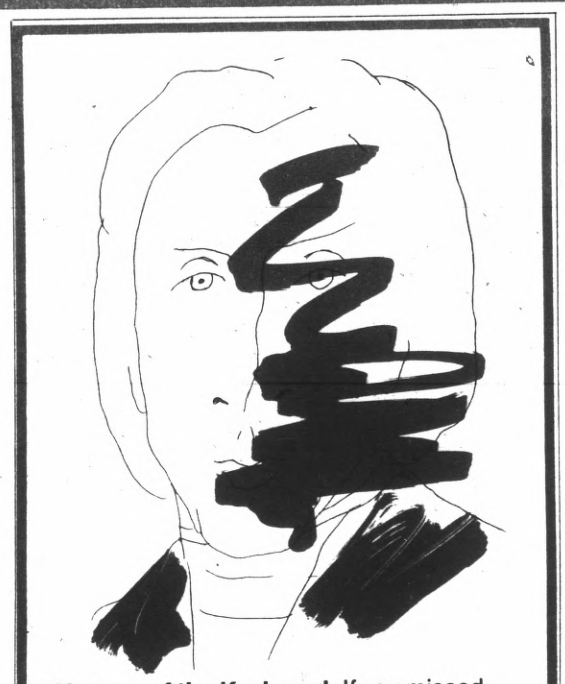
UCSC Senior, Scott Perloff, will present a concert of classical and jazz music. 8pm, Performing Arts Concert Hall. Free.

theatre

Runaways, See Nov. 18 for details.

sports

Third Annual Northern California Women's Rugby Tournament! Special emphasis is on participation of new players. 9am to 6pm, East Field, UCSC.



Masters of the Keyboard: If you missed him in *Dracula*, you can see him reincarnate the works of Rubenstein and Chopin. Gunnard Grau will perform a piano recital of these great masters at the Cowell College Dining Hall this Sunday, November 20, at 2pm.

Aerobicize at Merrill this quarter. Bring sneakers and a towel. Saturdays through Fall quarter. $1 at the door (limited to the first 28 people). 10:15 am, Baobob Lounge.

Women's Rugby Rookies Tournament. 12 noon, East Field, Free.

miscellaneous

UCSC Garage Sale: Vehicles and a boat to be sold by sealed bids. Miscellaneous equipment to be sold by pre-priced tags. 10am-4pm, Receiving Barn.

Informal reception for forming planning committees to honor Dr. Martin Luther King and Black History Month. 5pm, Stevenson 175. Sponsored by BSA.

The First Annual Kresge Day Fall Reunion with the ever popular "Spacely Sprockets," Porter's "Stolen Water," and Kresge's own "Manifest Destiny." 9pm to 12:30am, Kresge Town Hall. $1 at the door.

Boogie Till You Puke! Unltd. presents Rumba Till You Retch! A favorable ratio of Ska, Oldies, Rockabilly, New Wave, and a pronounced minority of Punk n' Funk. Dress in attire. Free. 9pm to 1am, Merrill Dining Hall.

20 Sunday

movies

Double Feature: **Breaker Morant** with **Being There.** *Breaker* 7pm, *Being There* 9pm, Kresge Town hall. $2.

concerts

A Pre-Thanksgiving Concert featuring the UCSC Concert Choir, Brass Ensemble, and Women's Chorus. Works performed by Ives, Hindemith, Purcell, and Brahms. Conducted by Paul Vorwerk and Curtis Nash. 4pm, Holy Cross Church, Mission Plaza, Santa Cruz.

theater

Runaways. *See November 18 for details.*

sports

Cyclocross Bicycle Race: ridden on mountain or specially-equipped bikes through dirt, mud, and rocks, over hills and trees. 8am-12 noon, Fire Road behind Fire Station.

Cycling Club Recreation Rides every Sunday morning. 9am, Town Clock in downtown Santa Cruz.

Intramural Coed Turkey Volleyball Tournament: teams of 3 men and 3 women, $20 entry fee. Lunch provided. 9am-6pm, West Field House.

miscellaneous

Feminist Spirituality Series meets every week for dialogue, support and personal growth. 9:30am, Cowell Fireside Lounge. Free. For more info, call x4242.

Led by Carrie Bare, a continuing Bible Study in the Gospel of Mark. 7pm, Cowell Health Center Lounge.

GALA Coffee Hour! 7 to 9pm, Crown-Merrill Rec Room. Free.

American Indian Movement Leader **John Trudell with Tribal Voice:** an evening of traditional Native American music and poetry. 7:30pm, Merrill Dining Hall. $3.

AASA bi-monthly meeting. 7:30pm, 325 McHenry.

21 Monday

movies

Videotape: **Five Months That Changed A Nation,** on the literacy campaign in Nicaragua., 4pm, Communications Studio "C".

September Wheat. 7pm (discussion will follow) and 10pm, Oakes 105, Free.

lectures

Karl H. Pribam, Professor of Psychology, Stanford University: "Of Brains and Images and Objects," part of the PEP Colloquim Series. Free. 3:45pm, 499 Kerr Hall.

sports

Jazzercise Exercise Class. 5:15pm, East Field Activities Bldg., Mon. and Wed. evenings. $2.

miscellaneous

Roz Spafford, writer, *Phoenix* newspaper; **Lisa Jensen,** writer, *Good Times*; **Christina Waters,** writer and co-editor, *S.C. Express*; **Melissa Orlie,** writer and advertising coordinator, *Matrix* newsmagazine, will speak on local news as part of the Women in the Media Series. Free. 11:30am, Women's ReEntry Center, Room 101 Classroom Unit Building.

The Great Farm and Garden Traveling Picture Show & Green Sale: A colorful educational display about UCSC's unique Farm & Garden Project, and an assortment of indoor/outdoor plants, fruits, cut flowers, and bottled vinegars offered to the campus community. Noon to 4pm, McHenry Library Patio, plus selected colleges.

The French Club, Le Club Francais, meets to speak and listen to French.

Chess Club meeting to play chess and discuss future events. Weekly. 7pm, Cowell Room 239.

Inter Varsity Christian Fellowship large group meeting with prayer, singing, worship, and teaching. 7pm, Classroom Unit 2.

Lerhaus Classes: Three simultaneous courses will be ofered by the Jewish Student Coalition. "The Jewish Labor Movement," "Jewish Mother/Daughter Relationships," and "Kabbalah—Jewish Mysticism." They will run for three sessions on alternate Monday evenings. Free. 7:30pm, Cowell classrooms 223, 216, 222.

22 Tuesday

movies

The Rise of Louis XIV, by Roberto Rossellini. $2, 7:30pm, Oakes 105.

lectures

Tomas Almaguer, Assistant Profesor of Sociology at UC Berkeley: "Chicanos in the United States Class Structure." Free. 3:30pm, Stevenson Conference Room.

Thomas Johnson, UC Irvine, will speak on "Aging and Development in Nematodes." 4pm, room 221, Nat. Sci. II, Free.

"Harmony and Openness in the Midst of Chaos": See November 17.

sports

Intramural Campus Turkey Trot: Predict your time for 1 mile run around jogging track. 4pm, East Field House.

Aerobicize at Merrill this quarter. See Nov. 19., 7:15pm, Baobab Lounge.

miscellaneous

Women's Studies Collective: The WSC sponsors women's cultural and educational events on campus. Weekly. 10:30am, Kresge Room 356.

Chug L'Ivrit, Hebrew discussion group open to Hebrew speakers of all levels. 7:30pm, Stevenson 221A, Tuesday evenings.



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23 Wedne

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Chinquapin: Open mike poetry reading. All students are welcome to participate. 7:30pm, Cowell Conference Room.

23 Wednesday

sports

Jazzercise Exercise Class. 5:15pm, East Field Activities Bldg, Monday and Wednesday evenings. $2.

miscellaneous

Weekly "Bible Study with a Difference," 9am, Cowell Commuter Lounge.

The Great Farm and Garden Traveling Picture Show & Green Sale: *See November 21 for details.*

College VIII and Porter Bible Studies. 7pm, 454 A-Dorm, Porter College. Weekly.

Inter Varsity Christian Fellowship Kresge Bible Study and family meeting. 7pm, 319 Kresge, Wednesday evenings.

Inter Varsity Chirstian Fellowship family group meeting. 7pm, Crown-Merrill Recreation Room, Wednesday evenings.

Chinese Culture Club: Chinese conversation and discussion groups in Chinese politics, culture, and modern life. 7pm, Cowell Senior Commons, Wednesday evenings.

University Catholic Community invites Catholics and those interested in the Catholic faith to join us for regular meetings. 7:30pm, Charles Merrill Lounge, Wednesday evenings. For more information, call 475-8356.



24 Thursday

sports

Women's rugby practice, no previous rugby experience required. Join the fun in this active team sport. For more info call Nancy, 429-5289 or KC, 462-5540.

miscellaneous

CISSA "Election" Meeting: to elect officers, secretary, representatives, and review progress of committees. 6:30pm, Stevenson Fireside Lounge.

Israeli Dancing and dance instruction. 7:30pm, East Field Dance Studio, Thursday evenings. Free.

25 Friday

movies

Dark Star. Come support the UCSC Cycling Club and win a door prize while you're at it. 7:30 and 9:30pm, Classroom Unit 2. $2.

theater

Runaways. *See November 18 for details.*

miscellaneous

Men's Rap Group. 7pm, Stevenson 237A. Sponsored by GALA.

26 Saturday

theater

Runaways. *See November 18 for details.*

sports

Aerobicize at Merrill this quarter. *See November 19 for details.*

miscellaneous

Art Exhibit: Paintings by Keimpe Bronkhurst. Daily, Stevenson Coffeeshop. Continues through Dec. 10. Free.

27 Sunday

movies

Fame. 8:30pm, Kresge Town Hall. $2.

theater

Runaways. *See November 18 for details.*

sports

Cycling Club Recreational rides every Sunday morning. 9am, Town Clock in downtown Santa Cruz.

miscellaneous

Ending Hunger Briefing: some of the facts and issues involved in ending hunger on the planet. 9am, Cowell 131. $10 donation requested for non-students. To register or for more info call Kristy at 476-9437.

Feminist Spirituality Series. *See November 20 for details.*

Chicanos in Health Education club meeting for pre-med students. Weekly. 2pm, Oakes Art Lounge.

Led by Carrie bare, a continuing Bible Study in the Gospel of Mark. 7pm, Cowell Health Center Lounge.

28 Monday

movies

Double Feature: **Tell Me a Riddle** and **Anything You Want to Be.** 7pm (discussion will follow) and 10pm, Oakes 105. Free.

sports

Jazzercise Exercise class. *See November 21 for details.*

miscellaneous

Lisa Crystal, Campus Editor, *City on a Hill*; Sheila Davis, Member, *TWANAS* Collective; Pam Wax, contributor, *Leviathan*, will speak on local news as part of the Women in the Media Series. Free. 11:30am, Women's Re-Entry Center, Room 101, Classroom Unit Building.

The Great Farm and Garden Traveling Picture Show & Green Sale: *See November 21 for details.*

The French Club. *See November 21 for details.*

Pre-Veterinary Club of UCSC: Dr. Barenfus, DVM, currently at UCSC, will speak at the meeting. 7pm, Health Center Conference Room (enter through back, ring for entrance, and say "swordfish".

Chess Club meeting to play chess and discuss future events. Weekly. Bring boards, clocks, and pieces if possible. 7pm, Cowell Room 239.

Inter Varsity Christian Fellowship. *See November 21 for details.*

CUIA (Community for University and Industrial Accountability) meeting to organize students around the R&D Park. 7:30pm, 247 Kerr Hall.

29 Tuesday

theater

Seeing the Dream, produced by Cowell student Carol Perelman. 6pm, Crown Dining Hall. Free.

lectures

Ira Goldfine, UC San Francisco, will speak on "Cellular Actions of Insulin." 4pm, Room 221, Nat. Sci. II. Free.

Dr. Eugene P. Odum Director of the Institute of Ecology at Athens, Georgia, speaking on "Common Denominators in the Development of Ecosystems and Societies." 7:30pm, 105 Oakes.

sports

Aerobicize at Merrill this quarter. *See November 19 for details.*

miscellaneous

Women's Studies Collective: *See November 22 for details.*

Cycling Club meeting: to promote cycling activities such as racing, touring, bike maintenance and other related cycling activities. Meets every other week. 6:30pm Cowell Conference Room.

Chug L'Ivrit, Hebrew discussion group open to Hebrew speakers of all levels. 7:30pm, Stevenson 221A, Tuesday evenings.

30 Wednesday

lectures

Dr. Craig Hogan, Caltech, will speak on "Pregalactic Universe and Galaxy Formation." 3:45pm, 221 Nat. Sci. II.

sports

Jazzercise Exercise Class. *See November 23 for details.*

miscellaneous

Weekly "Bible with a Difference," 9am, Cowell Commuter Lounge.

The Great Farm and Garden Traveling Picture Show & Green Sale. *See November 21 for details.*

Chinese Culture Club. *See November 23 for details.*

College VIII and Porter Bible Studies. *See November 23 for details.*

Inter Varsity Christian Fellowship family meeting. 7pm, Baobab Lounge, Wednesday evenings.

University Catholic Community. *See November 23 for details.*

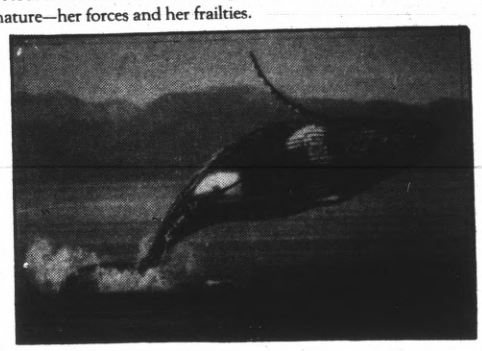
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A Penny University

"Lectures in the Key of Life"

A series of environmentally-oriented programs providing education, adventure, and entertainment to a concerned community. This series of four slide show/lectures is designed to enhance our appreciation of nature—her forces and her frailties.



Lecture #1 Tuesday November 22nd 7:30 pm

"The Wonderous Humpback Whale and other Marine Mammals"

An hour-long slide presentation by internationally recognized research photographer Dan McSweeney. Dan's works have appeared in *National Geographic*, GEO, and *Audubon* magazine and represent over 5 years of active research in the areas of humpback whales and marine mammals. This show is not only visually spectacular, it is a challenge to the human spirit!! Proceeds from this show will fund continuing whale research through the Ocean Research & Education Society—Boston, MA.

Show will be in the shop at 931 Pacific Avenue. $2.00 donation requested. Refreshments. For details or information call 429-6300.

★★★★★★★★★★★★★

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HALF LIFE

by RICK FOSTER in Collaboration with Hit and Run Theatre Company Directed by Judy Slattum



Fridays Saturdays and Sundays at 8:00PM

At **LOUDEN NELSON** Community Center

Tickets $4.50 ADVANCE, $5.50 at the DOOR
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FOR INFO: 429-3504

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MIDNITE SHOW FRIDAY & SATURDAY
MALCOLM MCDOWELL CALIGULA RATED (XX)
THE WHO PRESENT QUADROPHENIA (R)

VIEWfinder



Peter (Norman Kaye) is wowed by the photo of his new lady friend in Peter Cox's *Lonely Hearts*. At the Nickelodeon.

ALL THE RIGHT MOVES. Tom Cruise *(Risky Business)* plays a high school jock who sees football as a ticket out of his steel-mill hometown. In the tradition of *Breaking Away*. At the Del Mar, daily 6:15, 8:15, 10:15. Weekend matinees 2:15, 4:15.

AMITYVILLE 3-D. Tony Roberts and Tess Harper are the hapless semi-stars of this Dino De Laurentis shocker billed as "not a sequel to the *Amityville Horror.*" The ads say, "In this movie *you* are the victim." and I couldn't agree more. At the Del Mar, 5:45, 7:45, 9:45 daily, weekend matinees 1:45, 3:45.

ANIMAL HOUSE. See Belushi as Bluto before he went blotto. See frat freaks fling and frenzy. National Lampoon's rowdy smasheroo about craziness on a college campus. Fri.-Sat. midnight at the Del Mar.

THE BIG CHILL. Writer/director Lawrence Kasdan's witty personal story of ex-sixties radicals gathering in a country home for the funeral of a friend is a bigger, slicker version of *Return of the Secaucus Seven*. Starring William Hurt, JoBeth Williams (*Poltergeist*) and Glenn Close (*Garp*). At the 41st Ave. Playhouse daily, 1:15, 3:15, 5:15, 7:30, 9:45.

CALIGULA. The most expensive X-rated movie ever made, produced by Bob (*Penthouse*) Guccione. Malcolm McDowell would probably like to forget his role as an unspeakably decadent Roman emperor. Fri.-Sat. midnight at the Del Mar.

A CHRISTMAS STORY. Peter Billingsley ("Real People") stars in this half-cocked comedy about a nine-year-old who lusts after a BB gun. Darren McGavin and Melinda Dillon play his patient parents. At the U.A., 6, 8, 10 daily, wknd. matinees 2, 4.

CLOCKWORK ORANGE. Stanley Kubrick's brilliant, disturbing vision of a brutal future, adapted from the Anthony Burgess novel. Malcom McDowell stars. Midnight at the Del Mar, Fri.-Sat.

DEAL OF THE CENTURY and RICHARD PRYOR HERE AND NOW. Will Chevy Chase break his string of flops with this comedy starring himself, Gregory Hines and Sigourney Weaver *(Alien)* as antic arms salespeople? He'd like you to go find out for yourself. With the latest (but not the greatest) film transcription of Richard Pryor's stage act. At the Aptos Twin, *Deal* 8 daily, wknd. mats. 12:45, 4:20; *Pryor* 6:15, 9:50, wknd. mat. 2:30.

DOCTOR ZHIVAGO and THE MUSIC LOVERS. The sweeping saga of love amidst the Soviet revolution, from the novel that cinched the Novel Prize for Boris Pasternak. Omar Sharif and Julie Christie star in the Richard Attenborough (*Ghandi*) production. With Ken Russell's feverish biography of Tchaikovsky starring Richard Chamberlain and Glenda Jackson. At the Sash Mill Sun.-Mon. *Zhivago* 7, Sun. mat. 1pm; *Lovers* 10:30.

EDUCATING RITA. Julie Waters plays an Irish hairdresser determined to get a higher education, even if it means bed-romping with burnt-out professor Michael Caine, in this light-hearted comedy produced and directed by Lewis Gilbert. At the 41st Ave. Playhouse. 1, 3, 5:05, 7:15, 9:25 daily; Fri. at 1, 3, 5:15, 9:55. Note: Sneak Preview of *Terms of Endearment* Fri. at 7:30.

THE GOLDEN SEAL. Tender story of a Chinese herbal remedy that tastes awful but cures all. Seriously, folks, we haven't the slightest idea what this film's about. At the Aptos Twin, 5:30, 7:30, 9:30 daily, wknd. mats. 1:30, 3:30.

GRAND HOTEL. Greta Garbo, John Barrymore, and Joan Crawford in the 1932 Academy Award-winning classic about love and intrigue in a four-star European hotel. A four-star movie. Sat.-Sun. at the Rio, noon only.

HEADS OR TAILS. If it's French, it must star either Phillipe Noiret or Gerard Depardieu, right? This time it's Noiret and Michel Serrault (*La Cage Aux Folles*) in a murder mystery/comedy. At the Nickelodeon, 7:20, 9:15 daily, Sun. mat. 5:25.

HEAT AND DUST. Julie Christie, Indian heartthrob Sashi Kapoor, and Greta Sacci (*Brideshead Revisited*) star in this tale of two generations of Englishwomen finding love in India. At the Nickelodeon, daily 7:10, 9:30. Sun. matinee 4:30.

LONELY HEARTS. Heartwarming but not sappy, this story of a middle-aged piano tuner and a family-dominated woman looking for love netted the Australian Academy Award for Best Picture. At the Nickelodeon, 7, 8:45 daily, Sun. mat. 5:15.

NATE AND HAYS. Tommy Lee Jones buckles his swashes in this adventure based on the real-life pirate Captain Bully Hayes. Ferdinand Fairfax directs. At the Del Mar, 6, 8, 10 daily, wknd. mats. 2, 4, 6.

NEVER SAY NEVER AGAIN. Sean Connery is back as the real James Bond, delivering as much suaveness and charismatic cool as ever in a remake of *Thunderball*. Barbara Carrera and Kim Basinger are the female leads. At the Del Mar, 7, 9:30 daily, weekend matinees 2, 4:30.

A NIGHT IN HEAVEN. Lusting for another older woman-younger man celluloid romp? How about Lesley Ann Warren as a married college professor falling in love with Christopher Atkins (*Blue Lagoon*) as, get this, a student who moonlights as a male stripper? Only for those able to suppress gagging reflex at will. At the U.A. Cinema, 6:30, 8:30, 10:30 daily, wknd. mats. 2:30, 4:30.

PAULINE AT THE BEACH. Reviewed this issue. At the Nickelodeon, 6:45, 8:30, 10:10 daily. Sun. mat. 5.

QUADROPHENIA. The Police's Sting makes his acting debut in this spotty but energetic story of a 60s Mod. From the rock opera by the Who. At the Del Mar, midnight Fri.-Sat.

REAR WINDOW. Reviewed this issue. At the Rio, 5:30, 7:40, 9:45 daily, wknd. mat. 2:30.

THE RIGHT STUFF. High-tech and heroism abound in Phillip Kaufman's mammoth screen verion of Tom Wolfe's bestseller, chronicling the rise of macho (i.e., "the right stuff") in post-WWII aircraft testing and in the early US space program. Sam Shepard and Ed Harris lead a talented cast. At the 41st Ave. Playhouse, 1, 4:40, 8:30 daily.

TOP HAT and SWING TIME. Two Fred Astaire/Ginger Rogers musicals, part of the "Gotta Dance" series. Not their best, but the songs and the shoes keep things moving. Plot? Do you really go to these movies for the plot? Thurs.-Fri. at the Sash Mill. *Hat* 7:30; *Swing* 9:05.

WOODSTOCK. The documentary of the three-day music festival that marked the high point for the "woodstock generation." Electrifying live performances by Jimi Hendrix and a host of other 60s greats. Fri.-Sat. midnight at the Rio.

Photo by HOLGER LEUE

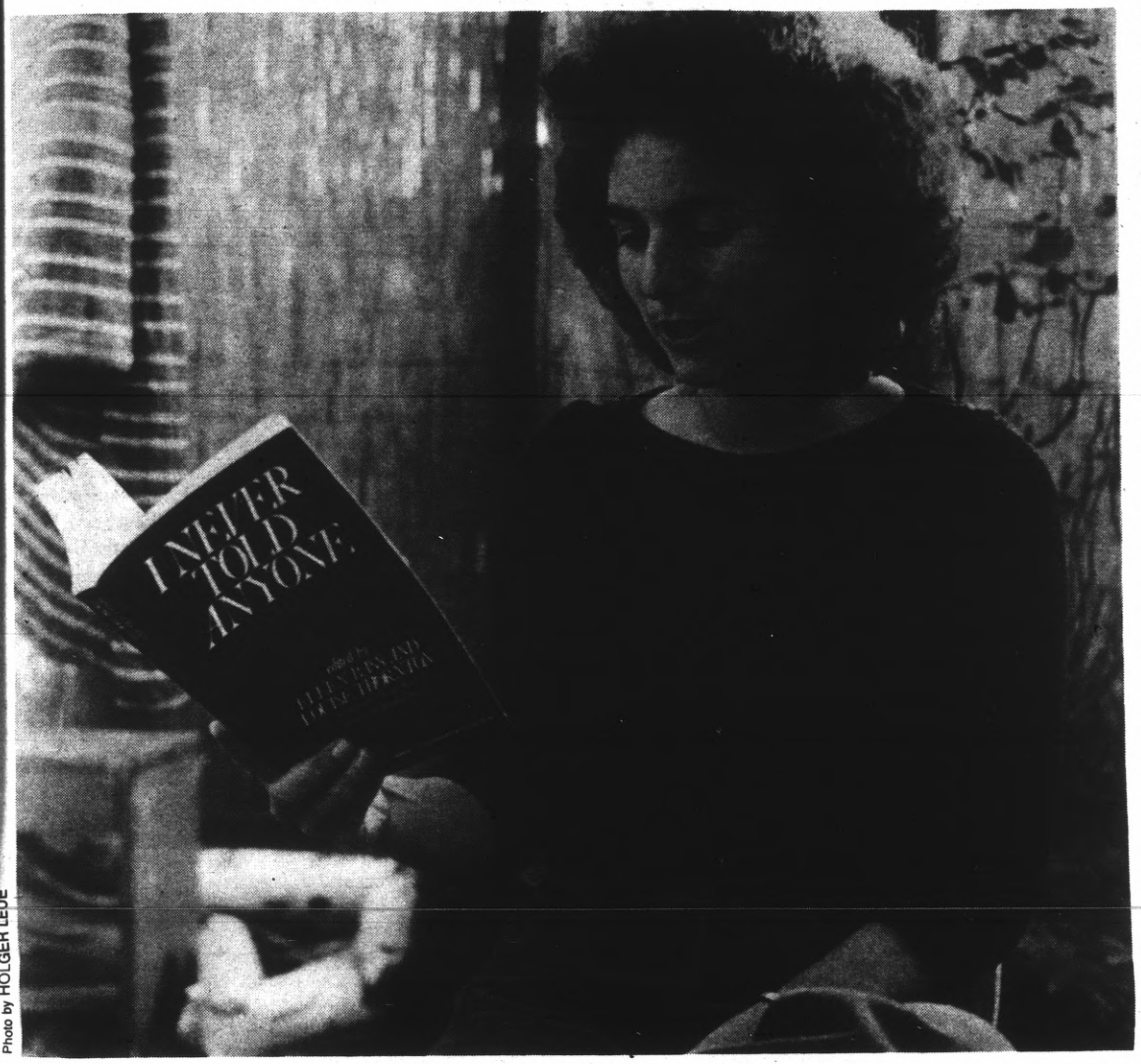


Photo by HOLGER LEUE

Ellen Bass

Breaking the Silence

by Ann Starrs

I Never Told Anyone: Writings by Women Survivors of Child Sexual Abuse, *edited by Ellen Bass and Louise Thornton with Jude Brister, Grace Hammond, Jean Huntley, and Vicki Lamb.*

A four-year-old girl is raped by her father; her pelvic bone is broken. Another girl is forced by her father to give him oral sex for a seven year period during her childhood. And yet another is fondled genitally by a man who helps run the child care center she attends.

These are the stories behind the statistics on child abuse in the United States. They are the experiences of the women who, after years of repression, guilt, and suffering, speak out in the anthology *I Never Told Anyone: Writings by Women Survivors of Child Sexual Abuse*. Edited by Ellen Bass and Louise Thornton, this collection of testimonies from women who have survived and in some way overcome their experiences is a horrifying, moving, and at times uplifting work.

Statistics indicate that 25 to 35 percent of females will be sexually abused by the time they are 18; reports also reveal that there has been a 200 percent increase in child sexual abuse in the United States since 1976. Yet these numbers lose their impact after a while; hearing about the thousands of victims can make people shake their heads and wonder why, but it can't make them cry and tremble with fury as can the testaments in *I Never Told Anyone*. The writings vary in style, and in the pain and anger expressed; one woman was kissed sexually by a priest when she went to confession as a girl. In another incident that reveals the racism as well as the sexism that runs deep in our society, a Native American girl was raped, beaten, urinated and defecated upon by two men. They crushed her pelvic bone, broke her jaw, nine ribs, her right arm, her left leg, tore her intestines out of her body, and then tried to murder her.

These are not easy stories to read. Nor—and this is in many ways the point of the book—are they easy stories to tell. What emerges from each individual narrative—and is explained with convincing clarity in Ellen Bass's introduction—is that children who are sexually abused are usually made to feel that all the shame and guilt are theirs; that their victimization is *their* fault. Like rape for adult women, child sexual abuse is a deeply disturbing experience emotionally; the confusion, fear, and pain that result are compounded when a child is unable to talk about the experience but instead is made to feel that somehow, for a reason she is completely ignorant of, she asked for and deserved the abuse.

The trauma and self-hatred that are often the emotional legacy of child sexual abuse are part of what this anthology is trying to prevent. The project was conceived by co-editor Ellen Bass, a Santa Cruz resident and author of several collections of poetry, during one of the writing workshops for women that she holds occasionally. She and the other editors wanted "to help give the sexually abused child a voice." And by giving her a voice, the anthology aims to help others understand what child sexual abuse is, why it happens, and how our society condones and encourages it in subtle, insidious, and inescapable ways.

In many respects, child sexual abuse is another example of how women suffer because of the sexism in our society. Most observers say that although many cases of child abuse are not reported and thus exact numbers are impossible to find, the majority of victims are girls. Ellen Bass believes that this phenomenon is by no means a coincidence; she said in a recent conversation at the home she shares with her daughter, "children, like women, are not seen as worthy of respect in this society; they're seen as something to be used. The laws have changed from when women were seen as property to be bought and sold, but the basic attitude hasn't changed."

In the introduction to *I Never Told Anyone* Bass explains how the traditions of our culture, the impact of the media, and people's silence about child sexual abuse help to convey the message that it is acceptable. Many men, especially those who abuse adolescents, use the excuse that the child did not fight them; in some cases they even say that she asked for it, or was looking for it. Bass believes this attitude is important for explaining the prevalence of child sexual abuse, and the guilt that can stay with victims for so long. She defines as child abuse "anything you have to keep secret. You feel comfortable holding a child, stroking a child's back; but very few people would want it in the morning paper that they were fondling a child genitally." There are strong taboos and laws against sexual activity with children, but there are also strong messages portraying girls as sexual objects—advertisements, films, and jokes that show children in provocative sexual poses and situations, or, equally influential, that show adult women behaving or dressing like children.

These images, Bass says, lead many men to view children as objects to be used for their sexual satisfaction, or to see girls as adults who, since they don't struggle against being sexually used, are willing participants. "Consent is what we use with adults," said Bass, "but with children it's not realistic because children need the approval of adults. Sometimes if you're part of a child's life even just a little bit, you can be important and influential, and if you're not aware of that power you can fool yourself and think that the child is acting out of free will. But they're not. They're playing into what you want from them, and there's no way there can be real consent. And that's what a lot of abusers won't recognize."

Children are taught to respect, obey, and trust adults; they may be told to "avoid strangers," but they are not told to be wary of relatives, friends, and other familiar figures. Girls in particular are taught that they shouldn't be rude; they are not taught that they can fight, scream, or simply say no in situations they are uncomfortable or frightened in. "All the bad experiences I had," said Bass, "were because I didn't know I had a right to say 'forget it, I'm leaving.' Instead the attitude I was taught was 'I want to be liked, I want to be appealing.' "

Studies reveal that the overwhelming number of incidents of child sexual abuse take place in the home, and that many times they become a pattern, a way of life. A common portrait of the incestuous family is one where the family has few ties to the community, where the father's job is not going well, or where the marriage is disintegrating. In such situations a child may have few places where she can find love, and "if the child isn't getting attention or affection in a healthy way," said Bass, "and it's offered in a sexual way she'll take it, because she needs the attention. She didn't get what she wanted so she took what was offered, and then it's hard to totally get rid of the shame for wanting."

Getting rid of the shame is a long and painful process for victims, and one that can take many routes. In the process of recovery, an important step is "reaching the point where you don't consider that you were to blame," said Bass. "Self-blame is hard to get rid of in situations where the mother, the father, and everyone else involved is blaming the child. Women do it in thousands of different ways—therapy, jogging, considerate lovers, finding God—whatever process that helps put the blame where it belongs: on the abuser. It's a process of getting in touch with the anger and the strength of the anger, of breaking the

continued on next page

SILENCE

continued from previous page

silence—which is also breaking the shame. Blame, silence, and shame all go together."

Breaking the silence, as the women in *I Never Told Anyone* testify, can be an almost insurmountable obstacle, both as a child and as a woman. Bass says in her introduction, "In this book survivors of childhood sexual abuse use the power of speech to transform, to fuse secret shame, pain and anger into a sharp useful tool for cutting away lies and deception... leaving that kernel of truth: These insults were inflicted... We are not to blame."

But the healing process, said Bass, "is incredibly painful; and women are afraid that the pain will be overwhelming." It is also difficult to face what so many victims of sexual abuse confront as children, and as adults: disbelief, lack of interest, or unwillingness to listen. "So many times when women have tried to talk about it they've gotten negative responses—'I don't want to hear about it' either explicitly or implicity, some innuendo that they must have liked it, or some disbelief that it could be true." One woman in the anthology describes how she was abused as a child and when she told a lover about the incident, he responded, "You must have been a sexy little girl."

In the face of such complete lack of sympathy, understanding, or acknowledgement, it is not surprising that many women have kept incidents of sexual abuse to themselves. But that doesn't mean that the anger isn't present. One woman, whose father raped and abused her, her mother, and her sisters, expressed the intense emotions of the victim in the poem, "Yeah I'm Blaming You":

You are the rapist,
Pa
You are the rapist whose knife I swing back burning,
You are the rot that festers this Earth.
Your poison slop filthy crap cancer trap
Pollutes this planet,
Her psyche,
Our lives.

That anger is a vital part of the recovery. But it is also important to recognize that it is not simply individual men who are the perpetrators. "It is not enough," said Bass, "just to feel the individual anger. I think you have to see how it all works into our society—not until then can you deal with your anger and see it more truly. It's that general anger that's rehabilitating." Feeling the anger, speaking of the experience, blaming the abuser—all are instrumental in the process of healing and in helping to prevent other victimizations.

Bass sees the women's movement as an important precursor to the present movement focusing upon child sexual abuse. Women's insistence upon speaking about rape forced people to recognize how prevalent it is; and women's insistence on exercising their rights to respect, recognition, and equality have paved the way to rejecting their image as weak, inferior, and vulnerable. The same, says Bass, must be done for children. First society must admit how common child sexual abuse is. "Once the silence, the taboo, is broken there's half a chance for a child to get some sort of preparation to deal with a potential molester; if she's abused there's some potential for being able to talk to somebody; and there's some potential that the person she talks to will have some idea what to say back."

The process of educating people is a vital one if there is to be any hope for preventing child sexual abuse, because it is not an isolated phenomenon; abusers are not a group that one can simply label "insane" and dismiss as belonging to an asylum. "They're the president of the bank, they're the priest, the teacher, the head of the city council, the normal men," said Bass. "They cross every economic, ethnic, class, and age bracket. When you look at the overview of the problem the only thing that makes sense is to look in terms of our culture and our society." And it is in terms of our culture and society that attitudes and conditions supportive of child abuse must be changed. Only when children, as well as women, are seen as human beings and not as objects to be used and abused will we be assured that the experiences of the women in *I Never Told Anyone* will not be repeated. ✔

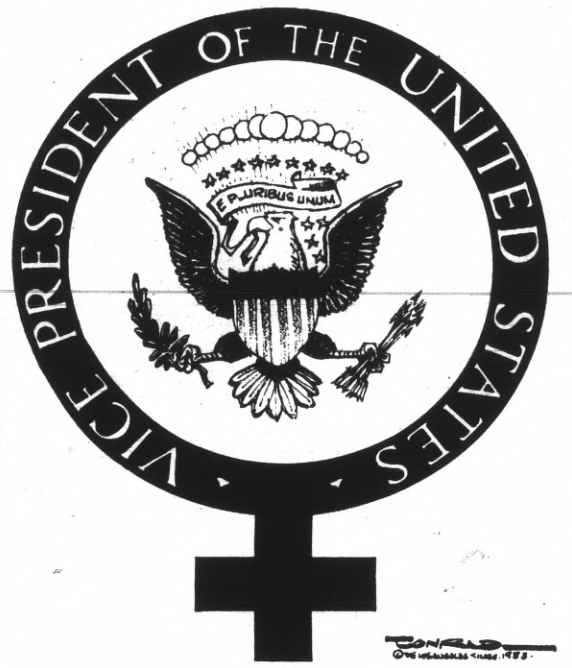
Ellen Bass will be leading another workshop for women survivors of child sexual abuse sometime in February. For more information, call 462-5695.

Vice Presidential Nomination

Making Up For Lost Time

by Rebecca Roberts

Sixty-four years after winning the right to vote, women may have a shot at the vice presidency. Numerous polls have revealed the now much-publicized "gender gap" between voting tendencies of men and women, leaving both the Democratic and Republican parties scrambling for a running mate that will draw the "new" majority of voters—women.



Drawing by MELISSA SIKES

Women leaders are cautious about the female tokenism which surrounds the vice presidential race.

Women constitute 53 percent of the voting population and are expected to outnumber male voters by six million in 1984.

Bella Abzug and the Women's Presidential Project proposed the idea of a woman vice presidential candidate nearly a year ago. Democratic women leaders supported the proposition and it proceeded to the annual National Organization for Women (NOW) convention in early October, where the six presidential hopefuls promised "to consider" a female running mate. This brought the issue into the national spotlight. Yet, regardless of the whims of the media and the presidential candidates, women's organizations are pushing to get a woman nominated "on their own."

Almost twice as many women are Democrats than Republicans, and Ronald Reagan's "approval rating" among all women has consistently lagged nine to sixteen percentage points behind his score among men. Because of this, the first female vice presidential candidate will most likely be a Democrat.

The often-mentioned contenders for the Democratic nomination include San Francisco Mayor Diane Feinstein, Congressmembers Geraldine Ferraro (New York), Martha Griffiths (Michigan), Lindy Boggs (Louisiana), Barbara Mikulski (Maryland), Patricia Shroeder (Colorado), and one of the two women in the Senate, Nancy Kassebaum.

A recent Gallup poll found that 26 percent of US adults would be more willing to vote Democratic if a woman runs for vice president. Support for a woman vice president was strongest among female Democrats. Forty percent said they would be more willing to support a female rather than a male nominee, compared to 14 percent who would be less willing to support a woman.

Republican women are apparently divided between gender and party loyalties. Seventeen percent of female GOP members said they would switch to the Democratic slate to support a female candidate, while 22 percent said they would not.

A field poll of Californians has found that 21 percent of all voters in the state say they would be more apt to support a woman than a man for vice president. Twenty-two percent said they would be more likely to back a *feminist* woman for the job.

Women leaders are cautious about the female tokenism which surrounds the vice presidential race. In a recent press conference, NOW president Judy Goldsmith responded to the Republican party's attempt to narrow the gender gap by fielding a woman vice presidential candidate. "While we favor running women for office as part of our commitment to increasing the numbers of women at every political level, we caution that being female is not a sufficient qualification to win women's support. Women can recognize a Reaganite in women's clothing."

The National Women's Political Caucus (NWPC) is currently developing an electoral strategy to secure a woman on the Democratic ticket. Through state chapters, the caucus will place the issue of a woman vice president on the agenda at Democratic platform hearings and regional meetings nationwide. In addition, the NWPC is compiling biographies of women politicians who would consider the nomination, to be released to the press and candidates this month.

The Democratic convention in San Francisco next August is the focal point of the caucus' push for a vice presidential nomination. Rule reforms in the '70s (through the efforts of the NWPC) assure that half of the delegates will be women. The caucus will encourage feminists to seek election as delegates in their states. While traditionally the choice of a vice presidential candidate is left up to the presidential nominee, officially the delegates must select him or her. A majority of delegates could conceivably chose their own vice-presidential candidate.

The vice presidential push is only a part of the drive of NOW and the NWPC to get increasing numbers of women into elective office. Women currently account for only 4.5 percent of the members of Congress, 13 percent of the state legislatures, 7.2 percent of the federal judiciary, and two percent of the Senate; there is only one female governor.

The Women's Vote Project, a coalition of 55 organizations representing over 15 million women, from the League of Women Voters to the National Association of Social Workers, has embarked on a massive voter registration drive. Their slogan is—"It's a man's world...Unless women vote."

At a press conference concerning the Women's Vote Project, NOW president Goldsmith remarked, "We're about 63 years late in taking full advantage of the legacy we won in 1920, but we'll make up for lost time in the next year and a half." ✔

WOMEN'S *clips*



Drawing by MELISSA SIKES

Quote of the Week

"If you're willing to work hard, there's no barrier you can't jump... I've achieved my goals in life and I did it without sex-neutral laws."

—*Phyllis Schlafly*

Beneficial Music

Rita Lackey and Debbie Saunders will perform a special benefit concert on Saturday, November 26, at the Moraga Concert Hall, 1307 Seabright Ave. The concert will benefit both the Santa Cruz Women's Health Center and the La Familia Center. Tickets will be sold at the door for $6 and $7.

Harassment At Random

At least 800 women were arrested in Harare, Zimbabwe last Tuesday in a move that started a national campaign aimed at a crackdown on prostitution. According to the New York *Times,* soldiers and police officers have detained hundreds of women, including teachers and schoolgirls. Enos Chikowore, Housing Minister of Zimbabwe, commented that the campaign was meant to "clean up" vice and crime, although the government has not been able to show that prostitution was a rampant problem. The police have not explained the criteria used to detain women during the raids on nightclubs, movie theaters, hotels, supermarkets and even some homes. The crackdown has outraged many citizens who have made accusations of random harassment of women. Prime Minister Robert Mugabe has made no response to complaints.

Federal Intimidation

Last week, the ninth US Circuit Court of Appeals reversed the conviction of a man found guilty of harassing a woman by threatening to rape her.

Larry Wortz had been sentenced to ten years in prison after his conviction of intimidation in Montana state court. According to testimony, Wurtz had followed a woman home from work in his car "belligerently demanding to know whether she would have sexual intercourse with him." Wurtz kept pace with the woman as she walked and continued his verbal harassment saying either "I want to rape you" or "I'm going to rape you." The woman escaped—hiding until she could report the incident and the man's license number to the police.

While the Montana Supreme Court upheld Wurtz's conviction, the federal appeals court disagreed, pointing out that although Wurtz's behavior was an "extremely serious matter," the intimidation law was too broad—because it "includes minor crimes without victims." According to the federal court, "it becomes apparent that many relatively harmless expressions would come within its [the law's] purview."

A Militant Occupation

Police arrested more than 100 "militant" Australian women last Friday when they forced their way into a top-secret, joint United States-Australian military base.

Policemen removed 111 women as they attempted to set up tents and banners inside the fence of Pine Gap base. The protestors were arrested on trespassing charges, and no injuries were reported.

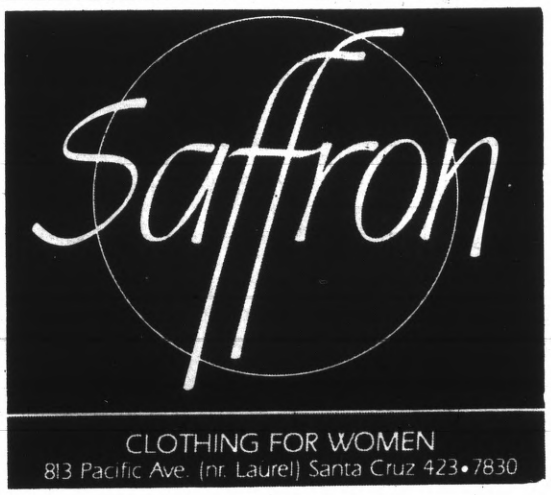
Over 700 women are camped outside the Pine Gap base, near Alice Spring, Australia in a two-week demonstration against the American installation. The protest, organized by Women for Survival, supports the efforts of the Greenham Common action.

Zinc Warning

Women who are pregnant may need to increase the zinc in their diets, according to an Agriculture Department Report. Tests show that memory and learning impairments occur in the offspring of rats fed diets deficient in zinc. Edward S. Halas, research psychologist for the Agricultural Service, said it is not known whether the deficiency occurs in human fetuses during pregnancy, but the tests "may have implications for humans." Halas also said that the tests showed that the impaired learning in animals continued into adulthood. Good sources of zinc, the department said, are oysters, crab, and a variety of meats such as liver, other cuts of beef, and dark poultry meat.









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Photo by ANNIE VALVA

Rear admiral Gene R. Larocque dispells the notion that the US is behind the USSR in the arms race: "Our navy could wipe theirs out in the course of a busy afternoon.

Nuclear War

An Ideal Becoming Real

by Michael Kay

The most popular anti-nuke documentary films on Capitol Hill were produced in Santa Cruz. Locals Ian and Eric Theirmann created three half-hour documentaries to alert people to the most destructive aspects of nuclear proliferation. Their first two films, *The Last Epidemic* and *Under the Nuclear Shadow,* continue to reach audiences across the nation and around the world. They have successfully brought to light the most frightening and least-discussed aspects of nuclear arms buildup. This effectiveness has earned both films several awards. The newest film in this series, *What About the Russians?*, promises to have a similar success. It premiers this Friday at Oakes College with *Under the Nuclear Shadow.*

Each of the three films in this series describes an aspect of nuclear proliferation via interviews and film clips. They have all been viewed by members of Congress and have provided a major stimulus to the anti-nuclear proliferation movement. Bob Debolt, the man responsible for distributing the documentaries, says they are excellent catalysts for grassroots organizing. "*The Last Epidemic*," he says, "is a tool to awaken people to the idea that there are no winners in a nuclear war."

Since *The Last Epidemic* was released in 1981, it has become one of the most popular films of the anti-nuclear movement, and one of the most often screened documentaries in the Bay Area. Its influence has spread across the country and into Europe, and it is expected to be broadcast on Russian television soon.

The Last Epidemic is a well-edited 35-minute documentary that was taped at a Physicians for Social Responsibility colloquium at Stanford University in 1980. The scientists who appear in it bring to life the impact of a nuclear blast in a representative American metropolis (San Francisco). The scientists delineate the grisly symptoms of a city that becomes uninhabitable, and their flat words are punctuated by footage of nuclear test explosions and the aftermath of Hiroshima.

The second Thiermann production, *Under the Nuclear Shadow*, uses the same blend of interviews and film footage, but here the speakers are not scientists but children who describe their fears about nuclear war. The children's candidness is at once heartrendering and convincing. One tearful child mutters, "If you don't expect to reach 30 years of age, how can you be expected to prepare for life?" This may be the most vivid of the three films because it examines the actual emotional burden of the Cold War on today's youth.

The latest film answers a fundamental question—*What about the Russians?* It counterbalances the rationalization of the arms race so heavily promoted by the Reagan administration. The speakers—former CIA director William Colby, former Secretary of Defense Robert McNamara, a senator, and various big-wig military veterans—claim that the US is too far ahead in the arms race. Rear Admiral Gene R. Larocque comments about the military in balance at sea: "Our navy could wipe theirs out in the course of a busy afternoon." Retired Air Force Brigadier General Homer Boushey claims that the Reagan administration admits that "under no circumstances would they switch positions with the Russians." He emphasizes that it is in the Russians' best interests as the underdog in the arms race to honor a bilateral freeze treaty.

Although it presents only one point of view, *What About the Russians?* gains credibility because the comments are selected from public statements, not from the filmmaker's directed questions.

The first two films successfully mobilized public outcry against the arms race, and the series' producers believe that *What About the Russians?* will also have a significant impact. Bob Debolt, as a contributor to these films, finds his task to be similar to that of the Abolitionists before the Civil War, when slavery was as tolerated as the arms race is today. But he emphasizes, "Nuclear war is the ultimate challenge—we will either live together or die together."

The Santa Cruz premier of What About the Russians? *will be accompanied by a screening of* Under the Nuclear Shadow. *These films and their producers will appear at UCSC Oakes College, Room 105, this Friday, Nov. 18 at 8pm. Admission will be one dollar.*

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Photo by ANNIE VALVA

TELEVISION

The Apocalypse Will Be Televised

by Sarah Harding

When ABC televises nuclear war this Sunday, Lawrence, Kansas will be ground zero. And 60 million Americans are expected to watch their worst fear—nuclear Armageddon—broadcast on prime-time TV.

The Day After, an ABC Circle film starring Jason Robards and Jobeth Williams, "will provide an unrelenting and detailed view of a nuclear attack on the United States and what the effects might be on average citizens living in Kansas," according to Brandon Stoddard, president of ABC Motion Pictures, Inc.

Though the nuclear megatonnage detonated on *The Day After* is enough to cripple the country, the film never leaves Kansas. By fostering relationships between the audience and some ordinary Kansans—farmer (Jim Dahlberg), surgeon (Jason Robards), and an expectant mother (Amy Madigan)—the producers have attempted to blend the personal with the political.

"Our film does not concern itself with presidents and policy, war rooms and strategy," explains director Nicholas Meyer (director of *Star Trek II, The Wrath of Khan,* and author of *The Seven Percent Solution),* "instead it concentrates on the lives of average citizens and attempts to visualize the impact of a nuclear attack in the midst of our society."

The film avoids international politics altogether, and does not take a stand on the nuclear arms issue. Instead it graphically illustrates atomic annihilation—for two and a half hours. By not taking a stand, Meyer, in an interview with the *New Age Journal,* said he's trying to reach the people "who haven't made up their minds—the ones who've barely thought about the issue."

Though political ideologies are avoided, the San Francisco *Chronicle* published a rumor that the Reagan administration was pressuring ABC not to run the film. ABC spokesperson Dan Doran, in a recent interview with *City on a Hill,* denied the rumor. "I don't know where they [the Chronicle] got that from," said Doran.

Politics and controversy aside, *The Day After* is an extremely powerful film, according to virtually everyone who has seen it. A disarmament activist in Boston called it "emotionally devastating" and "extremely realistic." In the *Wall Street Journal,* ABC executives described it as "extraordinarily powerful."

Even the cast and crew have been profoundly affected after months of production. Michael Westmore, the make-up artist responsible for the post-blast gore said it was "the most disturbing thing I've ever been involved with in this [the television] business." Westmore explained, "There was one day when one of the hairdresers just couldn't take it anymore and ran from the trailer in tears." The film's director, Nicholas Meyer, reported that working on the set was like "living in a nightmare."

After viewing the film, Bay area based peace activist Claire Greensfelder said, "I have seen a lot of nuclear war films, but this one made me tremendously sad. I felt it was really happening." Greensfelder is the field director of *The Day After.* Greensfelder said that "one of the hardest things [about the film] is watching the characters you've gotten to know die."

Although Greensfelder had seen the widely circulated disarmament film *The Last Epidemic* "at least thirty times," as well as the films of actual footage of Hiroshima survivors right after the blast, she still felt "devastated" after watching *The Day After.* She said the ABC production is "not even as horrible as a real [nuclear war] would be."

The film's director admits that the horror and devastation depicted in Kansas is not as graphic as it could be. Meyer explained to the *New Age Journal,* "If you told this story accurately, there would be no story."

To recreate post-nuclear devastation, the film's writer Edward Hume (*Barnaby Jones* and *The Streets of San Francisco*) used documents such as *The Effects of Nuclear War,* published by the Office of Technology Assessment of the US Congress, and Jonathan Schell's best-selling *Fate of the Earth.* The BBC film *The War Game,* and Helen Caldicott's *Nuclear Madness* were also sources. Hume insists that the film is "grounded in certain facts of life...We know from extensive governmental literature what these weapons can do and the strategic scenarios designed to use them."

Local Santa Cruz viewers will have a chance to share reactions to *The Day After.* Santa Cruz-based Nuclear Weapons Freeze advocates will hold discussion groups at Garfield Park Church on Monday, November 21 a 7pm.

Dan Haifley, who works for the Santa Cruz Freeze Campaign, says viewers will go through three stages of reaction to the film. The first will be a "lasting feeling of shock," next will be "temporary withdrawal," and ultimately viewers will become active. Haifley believes *The Day After* will be an effective method of reaching "the majority of Americans who work, and don't have time to get active in these things." He hopes that the various activities planned by the Freeze office, the Resource Center for Non-Violence, and various religious groups will inspire people to get politically involved.

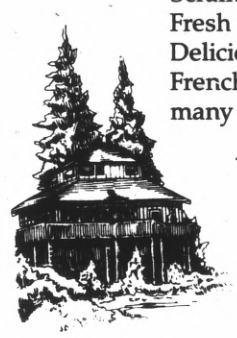
The question remains: How will the majority of Americans will react to what ABC calls its "most important" film? Because of its depoliticized nature, critics on the left argue that the film could add as much fuel to the right's "peace through strength" movement as it could to the disarmament movement.

Nonetheless, as *The Day After* producer Robert A. Papazian puts it, "what happens in our film is a microcosm of what could happen globally." With the impending deployment of Euro-missiles, the invasion in Grenada, and conflict in Lebanon, Claire Greensfelder shares the view of ABC president Stoddard. Greensfelder said, [*The Day After*] renewed my commitment that I have to do everything I can to stop it [nuclear war] from happening," and Stoddard hopes "that [the film] will inspire the nations of this earth, their people, and their leaders, to find means to avert the fateful day."

The Day After will be broadcast Sunday, November 20 at 8pm on the ABC television network.

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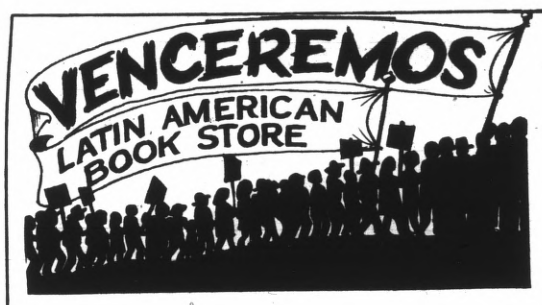
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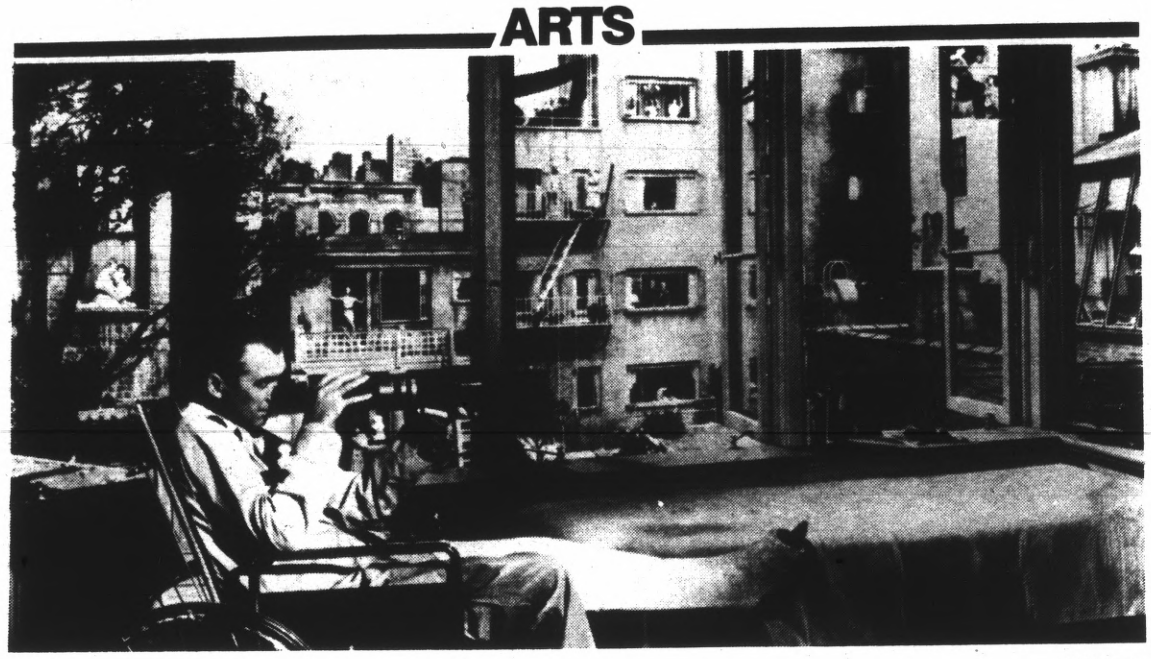
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ARTS



FILM

Hitchcock's Rear Window

Looking Back at You

by Richard Von Busack

It seems strange to write a review for a film released two years before I was born, but since Sir Alfred Hitchcock's *Rear Window* (now playing at the Rio) is as fresh and as exciting as the day it was released, it hardly matters. One of the five films tied up in the courts because of lawsuits—Hitchcock was a master of the cinema, but his handling of legal affairs left a great deal to be desired—*Rear Window* has been unavailable for legal viewing for nearly 15 years. Its release heralds the return of four other similarly proscribed Hitchcock films: his 1956 remake of *The Man Who Knew Too Much*, his black comedy *The Trouble with Harry* (starring Jerry "Beaver" Mathers and featuring the debut of Shirley McClaine); his stagey but interesting experiment *Rope*; and best of all *Vertigo*, which is perhaps his masterpiece.

The story of *Rear Window* is simplicity itself. James Stewart, a photographer for a magazine very much like *Life*, is immobilized with a fractured leg. While he is convalescing, he begins to watch the apartments across the commons from him and the tenants in that building: the newlyweds who never leave their room, a lonely woman approaching middle age, an unsuccessful songwriter, (who in one brief shot is entertaining a familiar portly gentleman), and a costume jewelry salesman named Lars (Raymond Burr.) From his vantage point, Stewart one day witnesses what may or may not have been a murder, and then the action begins.

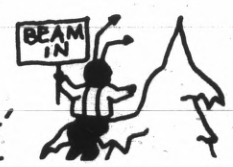
Using the format of the mystery/suspense genre, Hitchcock once again explores the dark side of post-war life and while doing this, also explores some of the questions implicit in cinema itself; at what point does the separation between the viewer and the viewed begin? How does the process of watching a movie alienate us from our fellow human beings? And in what ways has cinema glamorized the tawdry and shabby act of murder?

As the photographer, James Stewart is suitably low-key. Hitchcock almost always used the most bland and self-effacing actors for his later films (with the exception of the charismatic Cary Grant) to draw more attention to his plots and technique; in this way, James Stewart is the perfect Hitchcock hero, though he is quite capable of subtle depth (as will be revealed when *Vertigo* is re-released.) Thelma Ritter is highly entertaining as Stewart's sassy masseuse, who quite rightly warns him early in the film that "one of these days, you're gonna see something that'll get you into trouble." And as the society columnist, the late Grace Kelly has a luminous, but chaste beauty; regrettably, her end of the film has not aged well, and the matrimonial banter between her and Stewart may offend a 1980s audience. Lastly, Raymond Burr's almost entirely pantomimed performance as the frightening but ultimately pathetic Lars Thornwald is superb.

The passing of years has given even Hitchcock's minor films (and despite what you may have heard elsewhere, *Rear Window* is certainly not one of these) depth and resonance. The film is not only taut-paced and thrilling, but handsome, suffused with warm reds and scarlets up until the very end when these colors explode into vermillion. Each detail of the film is careful and thoughtful; Hitchcock's brilliant and unusual camera angles, his small details, such as the glint of light on a pair of spectacles, establish a compelling and ultimately terrifying mood which has even a jaded 1980s audience screaming in their seats . When one gropes through an exhausted and bankrupt critical vocabulary to describe *Rear Window*, one is only left with two words: see it.

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The Polemics of *Pauline*

by Jason Roberts



Pauline at the Beach is (if you'll pardon the metaphor) the film equivalent of children's aspirin—sweet but not quite candy, with a tartness that fails to mask a greater bitterness. Eric Rohmer has flavored the latest in his "Comedies et Proverbes" series (*The Aviator's Wife, The Beau Marriage*) with an often-dazzling summer sensuality, but the theme of love versus lust makes *Pauline's* effect far from analgesic.

The premise is straight sex farce: Marion, a beautiful and glamorous fashion designer (Arielle Dombasle), recovering from a failed marriage, returns to a Brittany beach town after a five-year absence. Accompanying her is her fifteen-year-old cousin, waif-eyed and innocent Pauline (Amanda Langlet). Both young women are looking for love, but the jaded Marion wants fireworks as well as friendliness; she's seeking a lover who'll make her "burn up with passion."

The prime candidate for her incendiary affections is Pierre (Pascal Greggory), a sensitive beachjock whose unrequited love for her has lasted years. But Marion instead throws herself at smarmy Henri (Feodor Atkine), an ethnologist who uses a rootless lifestyle as an excuse for nonstop philandering. Contrasting their furtive liasons is the refreshingly straightforward courtship of Pauline by young Sylvain (Simon de La Brosse).

Then begins the *ronde* of relationships. Jealous Pierre spys Henri romping with a trashy candyseller (Rosette), but Henri alibies himself in front of Marion by implicating Sylvain. Marion tries to conceal Sylvain's "infidelity" from Pauline, but Pierre spills the story. An embittered Pauline is introduced to romance-as-manipulation: Pierre is trying to make Marion love him, Marion is trying to make Henri love her, while trying to get Pierre to seduce Pauline. The comedy may be light, but the characters are definitely not light-hearted.

One of Rohmer's major talents is the ability to present a character as neither wholly good nor bad. We can, for instance, sympathize with Pierre's affection but not his jealousy. Henri's attitude toward his own womanizing is more self-hating than gleeful. Even Pauline, whom most directors would have turned into a bland allegory of adolescence, is given a full measure of dimension, seeing clearly the conceits of the others.

Rohmer has his faults as well; as in last year's *Le Beau Marriage* , the intrigues are introduced not so much to entertain but to punctuate scenes of wordy introspection. Rohmer's moralizing and musing about love (through the mouths of Henri, Pierre and Marion) hints that he possesses some real understanding of the subject. When instead of that insight we're treated to a succession of slamming bedroom doors, it's easy to feel a sense of false intellectual titillation.

Pauline, despite its convoluted plot, is easy to watch, but it feels more like a chapter in a novel than a movie. That's partly caused by Rohmer's abandonment of his juggling in midair, leaving most of the conflict unresolved with a quick exit. But Rohmer also seems not to understand the dynamics of the farce form; characters merely clash instead of playing off of each other, there's no sense of comeuppance and (except for Pauline's disillusionment) no sense of lessons learned. Sure, the absence of comedic material could be intentional, but what Rohmer gives us instead is a bunch of ensemble scenes that play like dishwater Neil Simon.

Still, *Pauline* is probably the most accessible of Rohmer's films. Langlet brings an almost documentary-like naturalism to her role, even when delivering such contrived dialogue as "love is a form of insanity." Both Greggory and de La Brosse convey a tenuous sort of machismo, and Atkine's portrayal is both compelling and repelling. The only false note is struck by the overly-broad character of the candyseller, but Rohmer may have intended her to remind us that we're supposed to be watching a comedy.

Is *Pauline* a comedy? There are no discernible jokes, and we sympathize with the characters too much to laugh at them. Yet there's a clear sense of amusement in the way the camera follows the escapades, and the ending intentionally avoids wistful observations. *Pauline at the Beach* is probably Rohmer's attempt to "lighten up," but that attempt can't withstand his often-painful perspective. Like other journeyman directors (Philip Kaufman, John Milius, even Steven Spielberg), Rohmer has learned how to make an audience feel, but has not yet learned how to make them think.

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Photo by PAUL SCHRAUB

THEATER

Half Treatise, Half Circus

by Patricia O'Dell and Sarah Harding

You're having a nightmare. Let Hit and Run Theater's latest production, *Half Life,* wake you up to new reality. A performance about the nuclear arms issue, the play revolves around the anguish of US Senator Janice Fensitter, who will cast the deciding vote on an upcoming arms reduction bill.

Most of the production is devoted to Janice's multi-media nightmare. Through the use of TV screens, masks, overhead projectors and puppets, the audience dreams it with her.

The signs outside the theater announce "This is an audience-activated show. The audience walks with the action around the space." During the two-hour performance, the audience is literally shuffled around the theater; there are no chairs or conventional seating arrangements. From the initial "no nukes" demonstration outside the theater—complete with tie-dyed protestors shouting "HELL NO, WE WON'T GLOW!"—the audience is immediately brought into the performance and encouraged to participate. Beckoned into the theater by one of the cast members, the audience walks into the first scene, where Janice is agonizing about how to cast her vote and lamenting that she feels only half alive. She falls asleep in her dressing room and the dream begins.

In her dream, Janice confronts a series of bizarre characters, ranging from the "half life" guards to a survivor of the bombing of Nagasaki. Throughout the dream, she searches for an easy answer to her dilemma and for "the child" she has lost. The audience learns later in the play that the missing child is the little girl in herself.

Half life's symbolism is heavy-handed. The play is filled with such characters as the dove with the permanently bleeding heart, ("make the Pentagon take our bombs apart, then the Russians will have to take their bombs apart"), and General "Lamarr Gunn" who manipulates a beer-drinking, cigar-smoking puppet—an American blue-collar worker. "The child" also reappears throughout the play, often for no apparent reason. The impact of these characters would have been greater if they had been slightly less obvious. And the audience could have enjoyed the humor more if they hadn't been hit over the head with it.

Despite these overstatements, *Half Life* is worth experiencing. It is an ambitious production that transcends traditional forms of theater and utilizes, often quite effectively, many types of media—including television, cinema and radio. Its warning about the dangers of nuclear holocaust ("remember the brightest cloud," Janice is told by a fortune teller) can be all too obvious at times, but overall the play is both moving and thought-provoking.

Half Life is playing at the Louden Nelson Community Center until December 4, on weekends only. Tickets are $4.50 in advance, $5.50 at the door.

THEATER

The Young and the Restless

by Melissa Bower

Musical theater is notorious for romanticizing life. And while Elizabeth Swado's *Runaways* at the Performing Arts Theater is no exception, it successfully portrays the alienation felt by children who are products of broken homes.

Runaways is based on playwright Swados's interviews with students and youths of New York City. The play originally opened off-Broadway in 1977.

The theme of *Runaways* is obvious. Each character is motivated by dangerous and cynical passion. The runaways aren't upset because Dad won't let them borrow the car keys—they are angry because Mom and Dad are shooting up in the next room, or because Dad has decided to display his frustration across Mom's face, or because Mom and Dad don't exist. The premature sophistication of their problems shows that they are victims of childhoods more painful than playful.

For the Santa Cruz production, director Michael Edwards (*Working, The Merry Wives of Windsor*), has put together a cast the size of a football team that darts about the stage in a flight of frenzy. Their purpose is running way, and the actors take every opportunity to display their desperate characters: 28 to be exact. The overwhelming size of the cast makes keeping track of who's who on stage one of the audience's greatest challenges.

If there are any irreconcilable qualities of this production, they lie in the script. Some of the transitions between dialogue and song are awkward. Many of the lines are recited to music and the unusual timing seems breathlessly difficult to carry out. However, the inexhaustible energy and conviction of the actors holds this show together. Their discipline must be attributed to director Edwards's ability to handle a large cast.

The eight-member band under the direction of Barbara Patterson provides a variety of sounds including salsa, rock, and jazz. Inherent in a musical is the presence of song and dance, and the choreography by Therese Adams and Mary Trunk is inspired by the reckless flight of the runaways. Many of the performances are notable; Edwards has re-united the stronger members from *Working* and teamed them with newer talent to create the core of his cast.

The duet "Every Now and Then" by Ari Cohen and Lizz Hodgin brought immediate praise from the audience. Eileen Dorn and Arlee Leonard also gave strong vocal performances. While several of the actors' voices were notable, many of the deliveries were inaudible. This may be due to the size of the theater, but it was often distracting.

Within the context of monologues there were also several strong dramatic performances. Michael Korn as the undiscovered son and Michael Wallenstein as the student who gives a report on current events, "an especially discouraging summary of facts," are both believable. Kelly Gibler as the hard-core punk runaway seems in step with a contemporary runaway.

The set design by John Gibb is one of the most comprehensive uses of the Performing Arts Theater to be seen in a long time. The graffiti art on the floor and walls is strongly symbolic. The Metropolitan Transit District displays its "graffiti bus" in front of the theater, a mobile work of art painted last year by three prominent graffiti artists from New York.

If little else, you'll be taken by the sight of the artistic transformation of a city bus. Even more authentic than the bus is the trio of street dancers who perform during intermission. Their unique style of "breaking" and "popping" can also be found downtown on the mall, or in the streets of San Francisco, where the real runaways hang out.

The moral of the story is that we are all runaways. The anger and frustration felt by the characters is common in a "world full of people running." And because of the simplicity of its message, *Runaways* may come as a disappointment to some people. However, for the sheer entertainment value, this production must be applauded.

Runaways plays Thursdays through Sundays through November 27, with no performance on Thanksgiving Day. Advance tickets are available at the UCSC Box Office, all Bass outlets, Cymbaline Records, and the Civic Auditorium. For more information, call 429-2031.

Runaways *is like a neorealistic* West Side Story

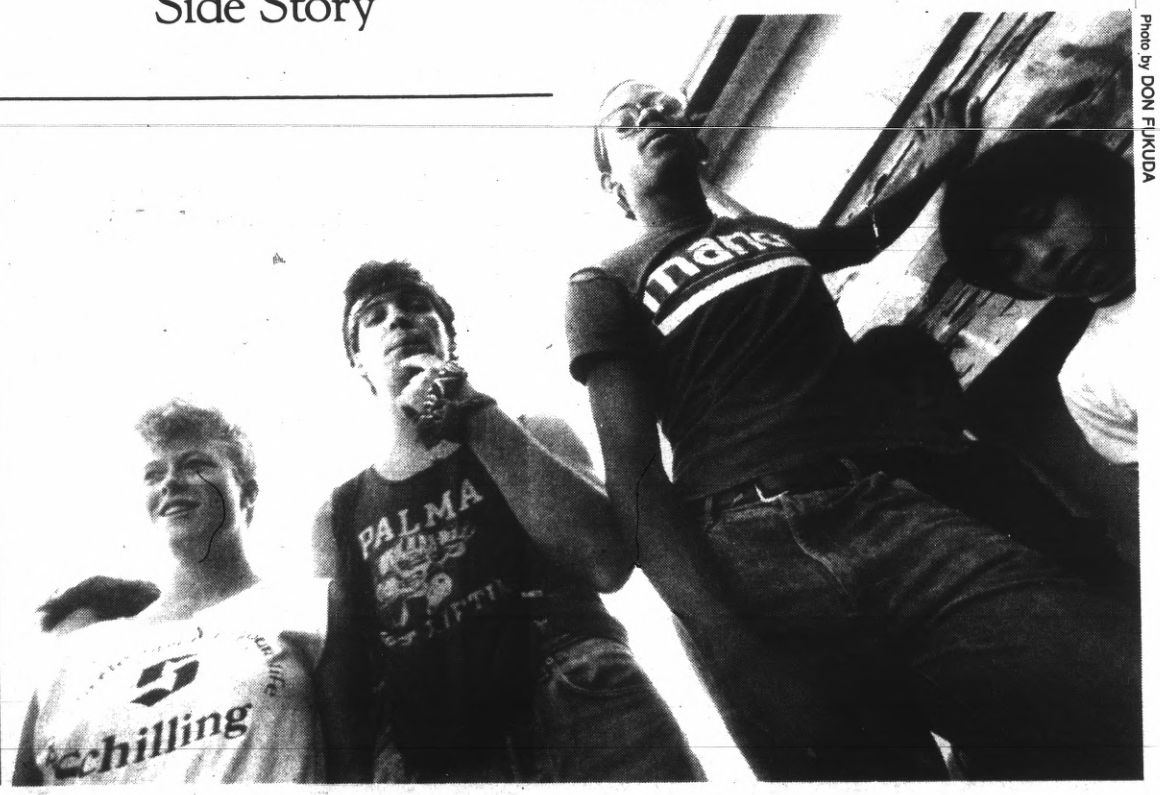


Photo by DON FUKUDA

Freddie Blows His Brains Out



Photo by DON FUKUDA

Wherever the fickle winds of jazz innovation blew, Freddie Hubbard was sure to be suppiying a creative gust.

by Arthur Spring

Try as they may, critics cannot pigeonhole jazz trumpeter Freddie Hubbard. First he was pegged as a hard-boiled bopper, then as a bonafide member of the Black nationalist avant-garde, then as a "cool school" offspring, and Hubbard is now labeled a sporadic funkster.

Chameleon or trend setter, Freddie Hubbard is undeniably part of jazz history. Tracing his musical developments and associations is an encyclopedic look at US jazz of the last 20 years.

His beginnings are the stuff of jazz textbooks. After turning down down a French horn scholarship to the Jordan Conservatory, the young trumpeter headed for New York to carve out his musical niche. He started by jamming Monday nights at *Birdland* where his talent was quickly recognized by a hard-to-impress Miles Davis. It was not long before he struck a sweet sustaining note with Art Blakey's Jazz Messengers.

Blakey's doctoral program in hard bop suited Hubbard. The experience not only crystallized his already formidable technique but instilled in him the Blakey ethic. "He's [Blakey] supposed to give you the message and you're supposed to carry it," Hubbard told *Cadence Magazine*.

In the following years Hubbard would not merely carry the message; he would redefine it. Wherever the fickle winds of jazz innovation blew, Freddie Hubbard was sure to be supplying a creative gust. In the late sixties he helped construct two of improvisational music's most enigmatic and inaccessible landmarks: Ornette Coleman's *Free Jazz* and John Coltrane's *Ascension*. As baffling to critics as they were to audiences, *Ascension* and *Free Jazz* symbolized, for many, modern jazz's final self-imposed estrangement from the jazz public.

"Don't expect to enjoy or understand this record before five attentive listenings," warned the linear notes for *Ascension*; but it was a rare listener who could endure more than five minutes of the seemingly cacophonous blitzkrieg. "It was revolutionary in terms of an idea," he said in an interview with *City on a Hill*, "But even I didn't always know just what to think about it."

Unlike many of his compatriots in the hard-fought battles of post-bop avant-garde jazz, he returned from the smoke-filled trenches unscathed. People expected big things from Freddie Hubbard. (One writer even tagged him with the unseemly label of "the Miles Davis of the seventies.")

He did not disappoint. The release of *Red Clay* signaled his emergence as a dynamic new leader in jazz. *Red Clay* became standard material in even the most illiterate jazz vocabularies. "I had been trying too hard to write a piece that everybody would like. [With *Red Clay*] I started to enjoy my music," he commented.

Feeling more confident, Hubbard experimented with new instruments. Initial attempts at fast flowing fusion were admittedly unsatisfactory, but electric basses, guitars, and synthesizers were gradually integrated into the unmistakable Hubbard sound. His recent albums are unabashedly funky.

Not surprisingly, some critics suspected that commercialism was rearing its ugly head in Hubbard's new funk. To Hubbard the jibe is all-too-typically off-key. "People always want to keep you playing the same thing, but I just can't do that. I've *got* to try new ideas."

This has come to be Freddie Hubbard's musical message—spontaneity and a dizzying array of styles that shifts gears not from year to year but from night to night. Audiences are thus often blown for a loop: "In Poland they told me they wanted to hear pure jazz," said Hubbard. "I told them I didn't even know what 'pure jazz' means."

Hubbard is not sympathetic to listeners who come expecting hard bop and are disappointed by the funk. "If they can find someone who can play their instrument better than me, then ring 'em up!," he challenged.

It is not likely that such a musician exists. Hubbard's crisp tone, which maintains a lyrical warmth and an icy precision that glides over multiple chord changes like a luge over ice, may be universally imitated, but it is not equalled.

He cuts, glides, and dives with an assuredness and unity that renders classification irrelevant. The music, whether funky or "free," is unmistakably Freddie Hubbard's.

Freddie Hubbard performs two shows Monday, November 21 at the Kuumbwa Jazz Center. Showtimes are 8 & 10:30. Tickets, $7.50, are available at Cymbaline and Blue Rhythm Records. Call 427-2227.

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SCAN LINES

by Marty Stevens

Raindrops the size of golf balls are falling, and I'm despondent. There's only one option open on this gloomy Saturday morn—cartoons. Hmmm, let's see what we've got here...*Sunrise Semester, Farm Report, Tofu and You,*...ah, here we are! *Dungeons and Dragons,* channel two. Click, click, click,

Barbie and Sport-n'Shave Ken. Whatchamacallit Bar. Baby Thataway. New Hot Wheels Cargo Transport Plane. Cosmic Kids Spaghetti-Os.

My lord, children's commercials certainly haven't developed any subtleness since I was an ankle biter. But on with the show. What have we here? This D&D business looks pretty slick. We've got some rock 'em sock 'em action, we've got brave heroes, why, we've even got some brave heroines. The animation sure beats the stuffing out of Hanna-Barbera. Speaking of beatings, it looks like the good guys are taking a lickin' at the hands, er, tentacles, of a rather nefarious looking antagonist. But wait! There's some kind of magical blunt instrument in the hands of the young star of this shebang. Wham!...down goes a stone wall. Wham!...down goes a zombie underling. This is pretty strong stuff at 8:30am, but it's all for the good. Can't let those evil warlords inherit the earth.

I see by the credits that the above average art work is due to a Japanese co-producer. I should've known.

Cap'n Crunch with Crunchberries. Care Bear Books, Castle Grayskull with Beastman and He-Man. Chipmunks on Tour Deluxe Van Set. Angel Face Barbie. Star Wars Return of the Jedi Action Figures.

Click, click, click... "And now, back to *The Puppy's Further Adventures.*" Come again? What puppy? Seems to be a pack of world-hopping rogue mutts. This crew looks as if it was thought up with a Hollywood WW II combat troop in mind—dogs of all stripes, a St. Bernard, a greyhound, a spaniel, etc. They're in Spain this week, and they're encountering a timid bull. It's named "Felix," to avoid copyright infringement with Ferdinand, I suppose. Funny, but for some reason it looks more like Mexico to me. I guess the rug rats won't know the difference. These hounds are too goody-goody for my blood though. Let's try another flip of the dial.

Click, click, click...*Slam Shifters Die Cast Cars with Cannon Blaster. Smurf Spinaround Game. The Manglors with Manglosaurus and Manglodactyl. McDonalds. Strawberry Shortcake Dolls. Hungry, Hungry Hippos. Twirly Curls Barbie.*

Wow, the Chipmunks! I haven't seen them for eons. Hey, wait a minute, this is some kind of revisionist exercise. The Chipmunks I remember were little wiseacres. Especially Alvin, who had a chip the size of a redwood pasted on his shoulder. These rodents are pop stars and Dave Seville is their dolt of a manager. Well, this episode should serve them right, there's a female band laying claim to the name of "Chipmunks" and they even sound better than the guys. The gals sound a lot like the GoGo's. In fact, they're doing a note-by-note copy of "We've Got the Beat." Looks like they could be in some severe copyright trouble.

Have cartoonists sunk so low that all they can do is recycle themes from other media to prop up their sagging storylines? It's a sad day for cartoon lovers everywhere.

Dungeons and Dragons Fortress of Fangs. Happy Returns Doll. G.I. Joe Skystriker. Return of the Jedi Ewok Dolls.

Oh no, something called *The Best of Scooby Doo.* If Scooby was a musical group, the "best of" album would be a 45.

Click, click...*Rough Riders 4x4. Viewmaster Gift Set. Stomper Mobile Force Tank. Star Wars-Return of the Jedi Game.*

Alright, some more sword & sorcery action. *Thundarr the Barbarian* is lots of fun. The quality of the pictures isn't as spiffy as *Dungeons and Dragons,* but that's all right—at least there's room for some imagination here. Thundarr and his pals are scrounging around a post-apocalypse Earth, circa 4000 A.D. The land is ravaged by volcanoes and earthquakes, and artifacts from our era are jutting out of the countryside. Here a bathtub, there an overstuffed chair. Somehow or another (I love the leaps of logic in cartoons), the villains have managed to develop some kind of big science to menace the more humble humans, who are left to depend on enormously overgrown pectorals, thighs and biceps, aided and abetted by some wild magic which is usually in the hands of a busty female. Why, I don't know. Yep, all the sword and sorcery ingredients are here: 8-foot-tall evil warlords, mutant laser-bearing tigers, enchanted weaponry, and a happy ending.

If it were only the same way on this side of the screen. It's still raining, the cartoon cavalcade is over, and I've got to attack two weeks worth of dishes with a decidedly unmagical sponge. Let me tell you, the life of a freeform TV critic is absolute heck.

Barbie and Sport-n'Shave Ken. Whatchamacallit Bar. Baby Thataway. New Hot Wheels Cargo Transport Plane. Cosmic Kids Spaghetti-Os...



Photo by ANNIE VALVA

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Inquiries regarding the University's equal opportunity policies may be directed to:

Student-Related Matters—Rosalie Passovoy, (415) 642-1708 (voice or TTY);

Employee-Related Matters—Archie Kleingartner, (415) 642-3422.

At Santa Cruz, information about all regulations cited may also be obtained from the affirmative action coordinator, (408) 429-2650.

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ANNOUNCEments

WINTER SWIM PROGRAMS. The City of Santa Cruz Parks and Recreation Department is keeping Harvey West Pool open throughout the winter. For more information on individual programming for your interests call us at Harvey West pool, 429-3770 or at the Parks and Recreation office at 429-3663.

Michael Ross, **UCSC's REPRESENTATIVE** to the Student Body President's Council, has open office hours every week on Mondays 12-4 and Thursdays 10-12 at the Student Acivities A-Frame. Ross represents UCSC students at the state level, dealing with the state legislature, the UC Regents and the UC Systemwide Administration. Come by and give Ross your ideas, advice, questions, or just say hello to the person you elected as a spokesperson.

AFFINITY GROUP MEETING— a meeting to discuss direct political action, non-violence preparation, and current issues, especially concerning the Dec. 2nd Refuse the Cruise day of international protest. Form your own affinity group. Or, Friday, Nov. 18th, 7pm, Louden-Nelson Community Center. More info., call 476-8215.

Reminder of Addendum to Program in **EXPERIMENTAL PSYCHOLOGY COMMITTEE** Colloquium Series. On Monday, Nov. 21: Karl H. Pribram, Department of Psychology, Stanford University, will speak "Of Brains and Images and Objects at 3:45pm at 499 Kerr Hall.

LEGAL STUDIES. Students who wish to apply for Legal Studies 100, the Junior Seminar for Legal Studies, can pick up applications in the Legal Studies office, 174 Kresge. Application deadline is Monday, Nov. 28. Legal Studies 100 is only offered during winter quarter.

COOPERATIVE INTERNSHIP PROGRAM: Current internship opportunities available in the Natural Sciences, Social Sciences and Humanities. Check for our gold announcements at the academic boards and colleges, or access your b account the nearest terminal—help intern, or stop by Cooperative Education, 205 Central Services, ext. 2396, for more information.

DON'T PANIC! You're not alone: The Draft Counseling and Information Service is here to answer questions about registration and possible alternatives to the draft, including conscientious objector status. Informational meetings are to be held at 7pm on Thursdays beginning Nov. 3 at the Resource Center for Nonviolence, 515 Broadway, Santa Cruz. For more information, call 423-1626.

PHOTO CONTEST. The Santa Cruz Parks and Recreation Department and Webber's Camera are sponsoring a photo contest featuring winter activities as its theme. Photo entries must be mounted black and white, 8x10 prints. Photos will be judged on quality and content by a panel of Parks and Recreation and photography advisors. Deadline for entries is November 23. The winners will be announced on Dec. 2. For more info. call Parks and Recreation at 429-3777.

HEALING THE WHOLE PERSON with Sound and Music. This two-day course will be a broad and in-depth training experience in applying scientific and mystical teachings on sound to healing. The course will be held at 215 Junipero Court, Capitola on Nov. 19 and 20 from 9-5. For more information call 475-9467.

A NEW TRAINING SESSION FOR HEALTH AIDS will begin for the Santa Cruz Westside Community Health Center beginning Nov. 21. These training sessions will be every Monday night from 7-9pm. The health center is especially looking for bilingual volunteers. Please contact us for more information at 425-5028.

THANKSGIVING BUS SCHEDULE. Santa Cruz Metro announced today there will be no bus service on Thanksgiving Day, November 24. Regular service will be in effect until the last Wednesday night run and begin again on Friday morning, Nov. 25, at 5:08. For additional information call 425-8600 or 688-8600.

FAMILY PLANNING IN CHINA. Join us for a slide-illustrated talk by Planned Parenthood clinic director Susan Worth, who has just returned from an intensive 3-week tour of China designed especially for family planning professionals. It will be held Monday, Nov. 21 at 7:30pm at the Planned Parenthood Reception Room, 212 Laurel Street, Santa Cruz. For more information: 425-1551.

RECRUITERS COMING TO CAMPUS. Nov. 18: BNR, Inc.; Nov. 21: Boalt School of Law-UC Berkeley; Nov. 22: Microfocus Inc.; Nov. 30: CALPIRG. Call x2183 to arrange an interview.

NATIONAL SCIENCE FOUNDATION. Application materials for graduate fellowships and minority graduate fellowships is available at CPPC, Rm. 123 Central Svcs. Application deadline is Nov. 23. Information on other fellowhips and grants is available too.

CPPC WORKSHOPS: Nov. 21: Applying to Graduate School at noon; Nov. 23: Resume/Interviewing/Job Search at 7pm; Nov. 30: Interview Video Taping—Previous interviewing workshop required.

UPCOMING TEST DATES: GRE on Dec. 10; GMAT on Jan. 28; LSAT on Dec. 3; PCAT on Feb. 4; TOEFL on Nov. 19. All testing material is available at CPPC, Rm, 123 Central Services.

THANKSGIVING MEDITATION. The Hsien Taoist Monastery offers a chance to experience Thanksgiving evening in a very special way. On Thursday evening, Nov. 24, at 8pm, you can sit in our tranquil and peaceful meditation hall and experience one half-hour of tension-free quietude. For more info. call 438-4045.

"DRAFT YOUR OWN WILL" is a law seminar presented by local attorney Kathleen Ann Brewington on Tuesday, Nov. 22, at the Santa Cruz YWCA. this evening session should help most people in drawing up legal will. The fee for the seminar is $5, and begins at 7pm. Pre-register by calling the Santa Cruz YWCA 426-3062.

THE YWCA WOMEN'S COFFEEHOUSE is pleased to be presenting two of Santa Cruz's favorite performers, poet and musician De Clarke and solo vocalist Nita Hertel. This is a women-only event held at the Santa Cruz YWCA, corner of Walnut and Chestnut, on Sat. Nov. 19. Doors open at 8pm, show starts at 8:30pm. $2 admission at the door. For more information, call 426-3062.

SANTA CRUZ BIRD CLUB—Field Trip to Coyote Hills Regional Park in Fremont will happen on Sunday, Nov. 20 at 8:30am. For more information contact the leader, Bambi Hopkins, at 462-2902 or Barbara Scharfenstein at 438-3727.

CYCLES ON FILM The world-famous Coors Classic/Red Zinger Bicycle Race is captured on film for all to see at Louden Nelson Community Center. Sponsored by the Santa Cruz County Cycling Club, the 90-minute videotape will be shown at 7:30pm on Nov. 20. For more information about this event or other bicycling activities, call Bob at 425-8688.

SANTA CRUZ ARTISANS Show to Benefit the Shakespeare Festival Well-known professional artisans from the Santa Cruz area will present the Santa Cruz Artists and Friends Holiday Show, a sale of fine arts and crafts, to benefit the Santa Cruz Shakespeare Festival on Nov. 19 and 20 in Santa Cruz. For more information on the show, call Anne Easley at 429-8963.

THE GREY BEARS invite you to take part in the 10th Annual Christmas Dinner and celebration that has become a Santa Cruz County Tradition, bringing together the entire community in a moment of mutual sharing. If you can help, or for further information, contact the California Grey Bears at 1971-G-41st Avenue, Monday through Friday, from 8-4:30pm or call 475-1145.

THE SANTA CRUZ COMMUNITY CREDIT UNION is offering a workshop titled "Law, Legal Services and the Small Business Owner". The workshop will be held Monday, Nov. 21 at 7:30pm at the Credit Union's office, 817 Pacific Avenue in Santa Cruz. The workshop is open to the public and there is no charge. For more information, call the Community Credit Union at 425-7708.

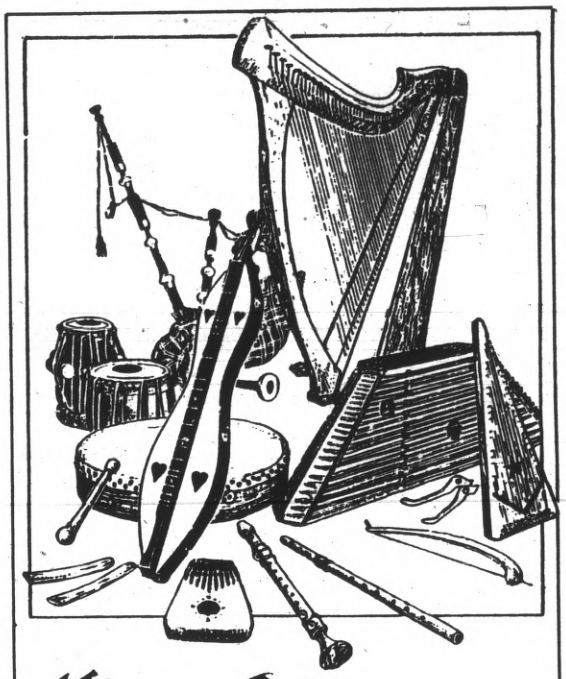
INTERESTED IN TEACHING AND LIVING IN CHINA? Volunteers in Asia, coordinated at UCSC through the Merrill Field Program, has two year posts for UCSC graduates, in the Peoples Republic of China involved in teaching English as a foreign language. If you want to know more about these posts, contact Nick Royal or Jody Bruce right away, in the Merrill Field Office.

HARD TIMES SUPPERS are served bi-weekly at the Santa Cruz YWCA on the corner of Walnut and chestnut. The next supper will be served on Friday, Nov. 18 from 5:30-7:30pm. The Hard Times Suppers are a project of the Committee for Solidarity with El Salvador and the money raised will be sent to refugee camps in El Salvador through a recognized agency. For more information contact the committee at 429-1039.

continued on next page

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FIAT LUX

An effort to shed some light on issues relating to the UCSC campus and the Santa Cruz community.

Socio-economic Impact Assessment

The *Socio-economic Impact Assessment*, recently released by the San Francisco firm of Mundie & Associates, identifies the potential effects of the proposed UCSC Research and Development Center on population, housing, and jobs in the Santa Cruz area. The report measures expected growth due to the Research and Development Center including locally planned growth in the City and County of Santa Cruz. The report uses census data; city and county planning documents; discussions with local planners; conversations with high tech firms; and interviews with real estate professionals as the basis of findings.

The Research and Development Center will have direct, indirect, and induced impacts on the Santa Cruz area. Direct impacts will come from employment in the R&D Center. Indirect impacts come from new employment in local business providing service to R&D Center tenants. Induced impacts stem from new employment generated by new household consumer spending in the community.

The only population growth resulting from the R&D Center is represented by in-migrating new employees and their families. These in-migrating families will bring a maximum of 2,583 people to Santa Cruz County out of the 40,180 population growth projected for the County between 1980 and 1993; and the in-migrating total could be as low as 1,053 people to Santa Cruz County. The City of Santa Cruz would receive a maximum of 775 people from the R&D Center outof the projected city population growth of 7,375 people between 1980 and 1993.

The Research and Development Center itself will bring between 780 to 1,475 in-migrating people for Santa Cruz County as a direct result of Center employment.

Out-commuting has risen steadily over the past 20 years. Approximately 19% of workers living in Santa Cruz County commute out of the County and about 11.5% of workers living in Santa Cruz City commute out of the the county. In the north county communities 23 to 43% of the workers are commuters.

The direct, indirect, and induced employment resulting from the Research and Development Center is estimated to be from 3,145 to 5,000 new jobs. Most of these, 2,645 to 3,775 new jobs, will be for Santa Cruz area residents. These jobs will be filled by the existing labor force in Santa Cruz County, some people being hired at the R&D Center, some by businesses serving the center, and some in the community.

The report states that there will be 59 to 125 fulltime equivalent construction jobs extending over a seven to ten year period, most likely filled by the existing labor force. Some short term construction workers may commute from the Santa Clara Valley.

The in-migrating families will create a demand for a maximum of 971 new housing units in Santa Cruz County over a period of seven to ten years. Thirty percent of these housing units are projected to be built in the City of Santa Cruz. Up to 42 units per year in the City might be attributable to the Research and Development Center employment and its secondary impacts at the seven year high growth rate. This represents a maximum of 12 percent of the number of housing units allowed under the City growth management ordinance during those seven years.

The report estimates that 70 percent of the housing units, up to 680 units, will be built in unincorporated areas of the County, about 97 units per year at the R&D Center high growth rate. This represents a maximum of 9 percent of the number of units which would be allowed under the County growth management ordinance.

Over the seven to ten year period projected for the Research and Development Center, Santa Cruz City schools may gain as many as 186 students from in-migrating families. County schools will gain at most 436 students in the same time with most of them concentrated in the Aptos-Rio Del Mar area.

This is one of a series of information papers from the University adminstration on the proposed R&D Center. Paid for with non-state funds.

ANNOUNCEments

continued from previous page

AMERICAN INDIAN VETERAN of Viet Nam, Alcatraz, Wounded Knee, and Diablo Canyon, John Trudell, will speak and read his poetry with traditional music by Tribal Voices on Sunday, Nov. 20 at 7:30pm at Merrill College Dining Hall. For further info., contact Laura at 338-4098.

LIFE IN MOTION is a Santa Cruz/ Santa Clara County Creative Arts Program for children. As a community service, one if Life in Motion's projects is to produce a Children's Directory. If you are interested in being a part of the Children's Directory, please contact Life in Motion before the publication deadline of Nov. 20 by writing to Life in Motion P.O. Box 7291 Santa Cruz, CA 95061-7291.

THE UCSC WOMEN'S ULTIMATE FRISBEE TEAM would love for you to join us. Sole qualification is that you must be female. Practices M,W,F, 3:30-5:30pm at the East Field.

AUDITIONS FOR FANSHEN A Barn Theater Production, will be held Saturday and Sunday, Nov. 19 and 20 from 10-12am and 1-3pm. UCSC Performing Arts Complex Acting Studio A-105. For further information, call Stuart Sender at 458-2088.

THE PEACE CORPS IS NOT A C.I.A. FRONT! Beth, a former volunteer in Kenya, is on campus to discuss Peace Corps opportunities in the developing world. Call 429-2183 for an appointment or come by the Career Planning and Placement Center on Mondays 1-9pm, Thursdays 5-9pm, or Fridays 8-5pm.

L.A. TURKEY EXPRESS. If you are planning to spend the Thanksgiving holiday in Los Angeles, The Recreation Office still has some spaces left on their shuttle. The bus will leave Wednesday, Nov. 23 at noon and return Sunday, Nov. 27. Cost is $30 for round trip transportation. Sign up in the P.E. office. For more information call x2806.

ROD & REEL CLUB: Help form a UCSC Rod & Reel Club to organize fishing trips, etc. I need people to orgainze the club and a UCSC administrator willing to be an advisor. If you are interested or know someone who might be interested call Kevin at x3324 or the Recreation Office at x2806.

LIFE DRAWING SESSION every Monday from 7-10pm at the Louden Nelson Center. Open to all artists and students. Tables and chairs provided, bring own supplies. For more info. call 429-3504 or 335-4213.

POETRY: A Reading to Benefit the Mary Lonnberg Smith Poetry Scholarship Fund. Charles Atkinson, Barbara Bloom, John Chandler, Naomi Clark, Barbara Hull, Paula Jones, Rosie King, Morton Marcus, Tilly Shaw, Joseph Stroud, Anita Wilkins. Cabrillo College—Seson House Sunday, Nov. 20, 7pm, $2.

LIKE TO PLAY RECORDER? The North Monterey Bay Chapter of the American Recorder Society's monthly playing session will be Friday, November 18 at 7pm at Ark School, 313 Swift St., Santa Cruz. All levels of players are cordially invited. For more information please call 426-0865.

"IN THE HOLIDAY SPIRIT", a psychic fair and spiritual healing festival to be held at Centenial Hall, 22292 Foothill Blvd., Hayward, November 18, 19, and 20. Admittance is free.

YOGA AND SHAMANISM are two ancient pathways which offer time-tested techniques for unveiling latent human potential. Workshop to be held November 18-20 at the Mt. Madonna Center for Creative Arts and Sciences. For further information call: (408)722-7175.

ANIMAL RIGHTS ACTION GROUP ANNOUNCES FREE PET I.D. TAG PROGRAM: The Animal Rights Action Group is sponsoring a pet I.D. tag giveaway. To receive a free pet I.D. tag send a stamped, self-addressed envelope to: ARAG, P.O. Box 8087, Santa Cruz, CA, 95061. Send 25¢ or first-class stamp for each additional tag.

SHOTOKAN KARATE Association meeting on Thursdays, 5-6:30pm at the Martial Arts Studio, Field House East. Come train with other Shotokan karateka, learn techniques from other styles. For more information, call Kenneth Nemire, 458-9830.

THE SUBJECT A EXAM will be given on Saturday, November 19, from 10am to noon in Classroom Units 1 and 2 and in both Thimann Lecture Halls. Students who want to try to satisfy the Subject A requirement by examination should take the exam at that time.

City on a Hill Deadlines
Stories— Sunday at noon
Classified ads— Tuesday at 5
Announcements— Monday at 5
Calendar— Friday at 5 (at Campus Activities)
Letters— Tuesday at noon

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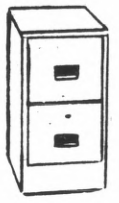
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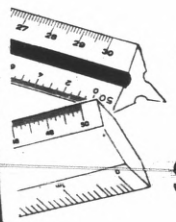
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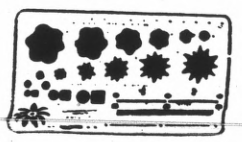
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